सिंघी जैन ग्रन्थ माला

[ग्रन्थाङ्क २२]

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अस्ति बङ्गाभिधे देशे सुप्रसिद्धा मनोरमा । मुर्शिदाबाद इत्याख्या पुरी वैभवशालिनी ॥ १
बहवो निवसन्त्यत्र जैना ऊकेशवंशजाः । धनाढ्या नृपसम्मान्या धर्मकर्मपरायणाः ॥ २
श्रीडालचन्द इत्यासीत् तेष्वेको बहुभाग्यवान् । साधुवत् सच्चरित्रो यः सिंघीकुलप्रभाकरः ॥ ३
बाल्य एवागतो यश्च कर्तुं व्यापारविस्तृतिम् । कलिकातामहापुर्यां कृतधर्मार्थनिश्चयः ॥ ४
कुशाग्रीयस्वबुद्ध्यैव सद्वृत्त्या च सुनिष्ठया । उपार्ज्य विपुलां लक्ष्मीं कोट्यधिपोऽजनिष्ट सः ॥ ५
तस्य मन्नुकुमारीति सन्नारीकुलमण्डना । अभूत् पतिव्रता पत्नी शीलसौभाग्यभूषणा ॥ ६
श्रीबहादुरसिंहाख्यो गुणवाँस्तनयस्तयोः । अभवत् सुकृती दानी धर्मप्रियश्च धीनिधिः ॥ ७
प्राप्ता पुण्यवता तेन पत्नी तिलकसुन्दरी । यस्याः सौभाग्यचन्द्रेण भासितं तत्कुलाम्बरम् ॥ ८
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नरेन्द्रसिंह इत्याख्यस्तेजस्वी मध्यमः सुतः । सूनुर्वीरेन्द्रसिंहश्च कनिष्ठः सौम्यदर्शनः ॥ १०
सन्ति त्रयोऽपि सत्पुत्रा आप्तभक्तिपरायणाः । विनीताः सरला भव्याः पितुर्मार्गानुगामिनः ॥ ११
अन्येऽपि बहवस्तस्याभवन् स्वस्रादिबान्धवाः । धनैर्जनैः समृद्धः सन् स राजेव व्यराजत ॥ १२

अन्यच्च–

सरस्वत्यां सदासक्तो भूत्वा लक्ष्मीप्रियोऽप्ययम् । तत्राप्यासीत् सदाचारी तच्चित्रं विदुषां खलु ॥ १३
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इयं ग्रन्थावलिः श्रेष्ठा प्रेष्ठा प्रज्ञावतां प्रथा । भूयाद् भूत्यै सतां सिंघीकुलकीर्तिप्रकाशिका ॥ ३९
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॥ सिंघीजैनग्रन्थमालासंपादकप्रशस्तिः ॥

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तत्र श्रीवृद्धिसिंहोऽभूद् राजपुत्रः प्रसिद्धिभाक् । क्षात्रधर्मधनो यश्च परमारकुलाग्रणीः ॥ ३
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तेनाथाप्रतिमप्रेम्णा स तत्सूनुः स्वसन्निधौ । रक्षितः, शिक्षितः सम्यक्, कृतो जैनमतानुगः ॥ १०
दौर्भाग्यात् तच्छिशोर्बाल्ये गुरु-तातौ दिवंगतौ । विमूढः स्वगृहात् सोऽथ यदृच्छया विनिर्गतः ॥ ११

तथा च-

भ्रान्त्वा नैकेषु देशेषु सेवित्वा च बहून् नरान् । दीक्षितो मुण्डितो भूत्वा जातो जैनमुनिस्ततः ॥ १२
ज्ञातान्यनेकशास्त्राणि नानाधर्ममतानि च । मध्यस्थवृत्तिना तेन तत्त्वातत्त्वगवेषिणा ॥ १३
अधीता विविधा भाषा भारतीया युरोपजाः । अनेका लिपयोऽप्येवं प्रत्न-नूतनकालिकाः ॥ १४
तेन प्रकाशिता नैके ग्रन्था विद्वत्प्रशंसिताः । लिखिता बहवो लेखा ऐतिह्यतथ्यगुम्फिताः ॥ १५
स बहुभिः सुविद्वद्भिस्तन्मण्डलैश्च सत्कृतः । जिनविजयनाम्नाऽसौ ख्यातोऽभवद् मनीषिषु ॥ १६
तस्य तां विश्रुतिं ज्ञात्वा श्रीमद्गान्धीमहात्मना । आहूतः सादरं पुण्यपत्तनात् स्वयमन्यदा ॥ १७
पुरे चाहमदाबादे राष्ट्रीयशिक्षणालयः । विद्यापीठ इति ख्यातः प्रतिष्ठितो यदाऽभवत् ॥ १८
आचार्यत्वेन तत्रोच्चैर्नियुक्तः स महात्मना । रस-मुनि-निधीन्द्वब्दे पुरातत्त्वाख्य मन्दिरे ॥ १९
वर्षाणामष्टकं यावत् सम्भूष्य तत् पदं ततः । गत्वा जर्मनराष्ट्रे स तत्संस्कृतिमधीतवान् ॥ २०
तत आगत्य सँल्लग्नो राष्ट्रकार्ये च सक्रियम् । कारावासोऽपि सम्प्राप्तो तेन स्वराज्यपर्वणि ॥ २१
क्रमात् ततो विनिर्मुक्तः स्थितः शान्तिनिकेतने । विश्ववन्द्यकवीन्द्रश्रीरवीन्द्रनाथभूषिते ॥ २२
सिंघी पदयुतं जैन ज्ञान पीठं तदाश्रितम् । स्थापितं तत्र सिंघीश्रीडालचन्दस्य सूनुना ॥ २३
श्रीबहादुरसिंहेन दानवीरेण धीमता । स्मृत्यर्थं निजतातस्य जैनज्ञानप्रसारकम् ॥ २४
प्रतिष्ठितश्च तस्यासौ पदेऽधिष्ठातृसञ्ज्ञके । अध्यापयन् वरान् शिष्यान् ग्रन्थयन् जैनवाङ्मयम् ॥ २५
तस्यैव प्रेरणां प्राप्य श्रीसिंघीकुलकेतुना । स्वपितृश्रेयसे ह्येषा प्रारब्धा ग्रन्थमालिका ॥ २६
अथैवं विगतं तस्य वर्षाणामष्टकं पुनः । ग्रन्थमालाविकासाय प्रवृत्तिषु प्रयस्यतः ॥ २७
बाण-रत्न-नवेन्द्वब्दे मुंबाईनगरीस्थितः । मुंशीति बिरुदख्यातः कन्हैयालालधीसखः ॥ २८
प्रवृत्तो भारतीयानां विद्यानां पीठनिर्मितौ । कर्मनिष्ठस्य तस्याभूत् प्रयत्नः सफलोऽचिरात् ॥ २९
विदुषां श्रीमतां योगात् संस्था जाता प्रतिष्ठिता । भारतीय पदोपेत विद्याभवन सञ्ज्ञया ॥ ३०
आहूतः सहकाराय सुहृदा स मुनिः कृतौ । ततः प्रभृति तत्रापि सहयोगं प्रदत्तवान् ॥ ३१
तद्भवनेऽन्यदा तस्य सेवाऽधिका ह्यपेक्षिता । स्वीकृता नम्रभावेन साऽप्याचार्यपदाश्रिता ॥ ३२
नन्द-निध्यङ्क-चन्द्राब्दे वैक्रमे विहिता पुनः । एतद्ग्रन्थावलीस्थैर्यकृत् तेन नव्ययोजना ॥ ३३
परामर्शात् ततस्तस्य श्रीसिंघीकुलभास्वता । भा विद्या भवनायेयं ग्रन्थमाला समर्पिता ॥ ३४
प्रदत्ता दशसाहस्री पुनस्तस्योपदेशतः । स्वपितृस्मृतिमन्दिरकरणाय सुकीर्तिना ॥ ३५
दैवादल्पे गते काले सिंघीवर्यो दिवंगतः । यस्तस्य ज्ञानसेवायां साहाय्यमकरोत् महत् ॥ ३६
पितृकार्यप्रगत्यर्थं यत्नशीलैस्तदात्मजैः । राजेन्द्रसिंहमुख्यैश्च सत्कृतं तद्वचस्ततः ॥ ३७
पुण्यश्लोकपितुर्नाम्ना ग्रन्थागारकृते पुनः । बन्धुज्येष्ठो गुणश्रेष्ठो ह्यर्द्धलक्षं प्रदत्तवान् ॥ ३८
ग्रन्थमालाप्रसिद्ध्यर्थं पितृवत्तस्य कांक्षितम् । श्रीसिंघीबन्धुभिः सर्वं तद्गिराऽनुविधीयते ॥ ३९
विद्वज्जनकृताह्लादा सच्चिदानन्ददा सदा । चिरं नन्दत्वियं लोके जिनविजयभारती ॥ ४०

सिंघी जैन ग्रन्थमाला

अद्यावधि मुद्रित ग्रन्थनामावलि

१ मेरुतुङ्गाचार्यरचित प्रबन्धचिन्तामणि मूलग्रन्थ. २ पुरातनप्रबन्धसंग्रह. ३ राजशेखरसूरिरचित प्रबन्धकोश. ४ जिनप्रभसूरिकृत विविधतीर्थकल्प. ५ मेघविजयोपाध्यायविरचित देवानन्दमहाकाव्य. ६ यशोविजयोपाध्यायकृत जैनतर्कभाषा. ७ हेमचन्द्राचार्यकृत प्रमाणमीमांसा. ८ भट्टाकलङ्कदेवकृत अकलङ्क-ग्रन्थत्रयी. ९ प्रबन्धचिन्तामणि–हिन्दी भाषान्तर. १० प्रभाचन्द्रसूरिरचित प्रभावकचरित. 11 Life of Hemachandrāchārya : By Dr. G. Bühler. १२ सिद्धिचन्द्रोपाध्यायरचित भानुचन्द्र-गणिचरित. १३ यशोविजयोपाध्यायविरचित ज्ञानविन्दुप्रकरण. १४ हरिषेणाचार्यकृत बृहत् कथाकोश. १५ जैनपुस्तकप्रशस्तिसंग्रह-प्रथम भाग. १६ हरिभद्रसूरिविरचित धूर्ताख्यान. १७ दुर्गदेवकृत रिष्टसमुच्चय. १८ कवि अब्दुल रहमानकृत सन्देशरासक.

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संप्रति मुद्यमाण ग्रन्थनामावलि

१ खरतरगच्छगुर्वावलि. २ कुमारपालचरित्रसंग्रह. ३ विविधगच्छीयपट्टावलिसंग्रह. ४ जैनपुस्तक-प्रशस्ति संग्रह, भाग २. ५ विज्ञप्तिलेखसंग्रह. ६ उद्द्योतनसूरिकृत कुवलयमालाकथा. ७–८ उदयप्रभ-सूरिकृत धर्माभ्युदयमहाकाव्य तथा कीर्तिकौमुदी आदि अन्यान्य अनेक प्रशस्त्यादि कृतिसंग्रह. ९ जिनेश्वर-सूरिकृत कथाकोषप्रकरण. १० मेघविजयोपाध्यायकृत दिग्विजयमहाकाव्य. ११ शान्त्याचार्यकृत न्यायावतारवार्तिकवृत्ति. १२ महामुनि गुणपालविरचित जंबूचरित्र (प्राकृत). १३ जयपाहुडनाम निमित्त-शास्त्र. १४ कोऊहलविरचित लीलावती कथा (प्राकृत). १५ गुणचन्द्रविरचित मंत्रीकर्मचन्द्रवंशप्रबन्ध. १६ नयचन्द्रविरचित हम्मीरमहाकाव्य. इत्यादि, इत्यादि.

* * *

मुद्रणार्थ निर्धारित एवं सज्जीकृत ग्रन्थनामावलि

१ भानुचन्द्रगणिकृत विवेकविलासटीका. २ पुरातन रास–भासादिसंग्रह. ३ प्रकीर्ण वाङ्मय प्रकाश. ४ भद्रबाहुसूरिकृत भद्रबाहुसंहिता. ५ सिद्धिचन्द्रोपाध्यायविरचित वासवदत्ता टीका. ६ जयसिंहसूरिकृत धर्मोपदेशमाला. ७ देवचन्द्रसूरिकृत मूलशुद्धिप्रकरणवृत्ति. ८ रत्नप्रभाचार्यकृत उपदेशमाला टीका. ९ यशोविजयोपाध्यायकृत अनेकान्तव्यवस्था. १० जिनेश्वराचार्यकृत प्रमालक्षण. ११ महानिशीथसूत्र. १२ तरुणप्रभाचार्यकृत आवश्यकबालावबोध. १३ राठोड वंशावलि. १४ उपकेशगच्छप्रबन्ध. १५ सिद्धि-चन्द्रकृत काव्य प्रकाशखण्डन. १६ वर्द्धमानाचार्यकृत गणरत्नमहोदधि. १७ प्रतिष्ठासोमकृत सोमसौभाग्य-काव्य. १८ नेमिचन्द्रकृत षष्ठीशतक (पृथक् पृथक् ३ बालावबोध युक्त). १९ शीलांकाचार्य विरचित महापुरुष चरित्र (प्राकृत महाग्रंथ). २० चंदप्पहचरियं (प्राकृत). २१ नम्मयासुंदरीकथा (प्राकृत). २२ नेमिनाह चरित्र (अपभ्रंश महाग्रंथ). २३ उपदेश पदटीका (वर्द्धमानाचार्यकृत). २४ निर्वाणलीलावती कथा (सं. कथा ग्रंथ). २५ सनत्कुमारचरित्र (संस्कृत काव्य ग्रंथ). २६ राजवल्लभ पाठककृत भोजचरित्र. २७ प्रमोदमाणिक्यकृत वाग्भटालंकारवृत्ति. २८ सोमदेवादिकृत विदग्धमुखमण्डनवृत्ति. २९ समयसुन्दरादिकृत वृत्तरत्नाकरवृत्ति. ३० पाण्डित्यदर्पण. ३१ पुरातनप्रबन्धसंग्रह–हिन्दी भाषांतर. ३२ भुवनभानुचरित्र बालावबोध. ३३ भुवनसुन्दरी चरित (प्राकृत कथा) इत्यादि, इत्यादि.

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CONTENTS

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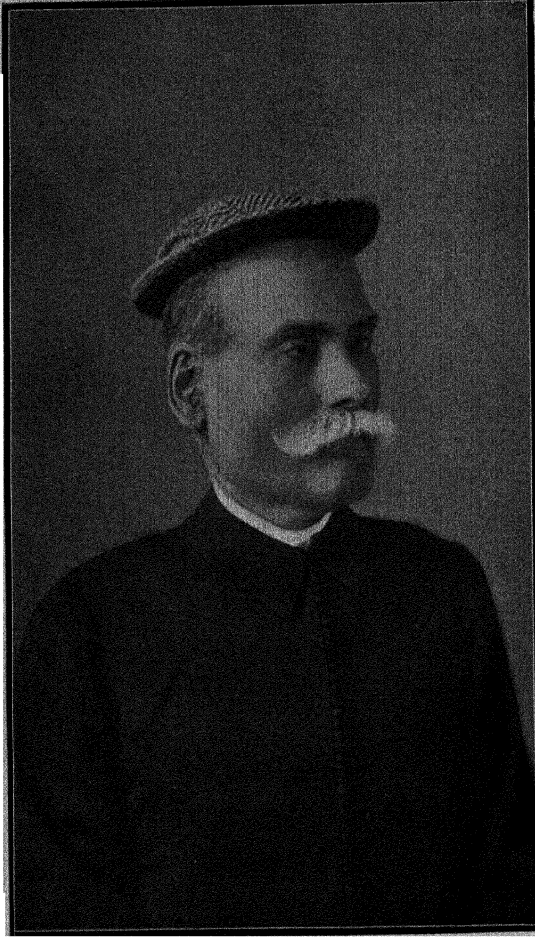
ABBREVIATIONS

A. B. C.	The three Mss. used for constituting the text of the Sr.
abl.	ablative.
abs.	absolutive.
acc.	accusative.
AM.	'Apabhraṁśa Metres' by H. D. Velankar (*JUB*. II. iii, Nov. 1933. pp. 32–54; V. iii, Nov. 1936. pp. 41–71).
Ap.	Apabhraṁśa.
As.	*Apabhraṁśa-Studien* by L. Alsdorf, Leipzig, 1937.
Bh.	*Bhavisattakaha von Dhaṇayāla* ed. H. Jacobi, München, 1918.
Bloch	
Ch.	*Chando'nuśāsana* of Hemacandra (pub. Devkaran Mulchand Sheth, Bombay. 1912).
Ck.	*Chandaḥkośa* of Ratnaśekhara (= Appendix I to AM. I, *JUB* II iii Nov. 1933, pp. 54–61).
Dave	*Gujarāti Language* by T. N. Dave, London, 1935.
Deś.	*Deśīnāmamālā* of Hemacandra (BSS. XVII).
f. fem.	feminine
fut.	future
gen.	genitive
Gl.	*Gathālakṣaṇa* of Nanditāḍhya (ed. H. D. Velankar *ABORI*, XIV. i-ii, 1933; pp. 1–38).
Guj.	Gujarāti
Hc.	Hemacandra's Prakrit Grammar (= VIII chapter of the Siddhahema) ed. P. L. Vaidya, 1928.
Hp.	*Harivaṃśapurāṇa* ed. L. Alsdorf (Hamburg, 1936)
imper.	imperative.
instr.	instrumental
Kd.	*Kavidarpaṇam* ed. H. D. Velankar (*ABORI* XVI i-ii, 1935 pp. 44–89; pp. 37–60).

Kp.	*Der Kumārapālapratibodha* by L. Alsdorf Hamburg, 1928.
loc.	locative
Mār.	Mārwāṛi
m. masc.	masculine
Ms(s).	manuscript(s).
n. new.	neuter.
nom.	nominative
OWR.	Old Western Rājasthāni
part.	participle.
Pischel	*Grammatik der Prakrit-Sprachen* by R. Pischel, Strassburg, 1900.
Pk.	Prākṛta
plur.	plural
Pp.	*Prākrita-Paiṅgalam* ed. C. M. Ghosh (Bibliotheca Indica, 1902) (The references are to the section on the मात्रावृत्त unless this indicated otherwise)
pres.	present
pret.	preterit
San.	*Sanatkumāracaritam* ed. H. Jacobi, München, 1921.
Sc.	*Svayambhūcchandas* of Svayambhū ed. H. D. Velankar (*JUB.* V. iii, Nov. 1936, pp. 72–93).
Shahidullah:	*Les Chants Mystiques de Kāṇha et de Saraha*: ed. M. Shahidullah, Paris, 1928.
sing.	singular
Sk.	Saṁskṛta
Sr.	*Sandeśarāsaka*
Tulsidas	*Rāmacaritamānasa* of Tulsidas
Turner	'Gujarati Phonology' by R. L. Turner (*JRAS.* 1921)
Tessitori	*Notes on the Grammar of the Old Western Rajasthani Language* by L. P. Tessitori (*I. A.*)
Vjs.	*Vṛttajātisamuccaya* of Virahāṅka ed. H. D. Velankar (JBBRAS, n. s., V. i-ii 1929, pp.
voc.	vocative
Vr.	*Varṇaratnākara* of Jyotirīśvara-Kaviśekharācārya. ed. S. K. Chatterji and Babua Misra, Calcutta 1940.

स्वर्गवासी साधुचरित श्रीमान् डालचन्दजी सिंघी

बाबू श्रीबहादुर सिंहजी सिंघीके पुण्यश्लोक पिता

जन्म-वि. सं. १९२१, मार्ग. वदि ६ 卐 स्वर्गवास-वि. सं. १९८४, पोष सुदि ६

दानशील-साहित्यरसिक-संस्कृतिप्रिय

स्व. श्रीबाबू बहादुरसिंहजी सिंघी

अजीमगंज-कलकत्ता

जन्म ता. २८-६-१८८५] [मृत्यु ता. ७-७-१९४४

Babu Shri Bahadur Singhji Singhi

My dear, sincere, and noble friend, Babu Shri BAHADUR SINGHJI SINGHI, who, under my special inspiration, had founded this SINGHI JAIN SERIES in 1931, in sacred memory of his saintly father, Babu Shri DALCHANDJI SINGHI and realizing whose uncommon devotion to the cause of learning as well as his ideal munificence, I also dedicated with my heart the dynamic and the precious portion of my remaining life to the Series, seeing whose fairly satisfactory and prompting progress in course of last twelve years who had, to find it in more advancing and comprehensive form in future, cherished an intense desire which resulted in associating the Series with the BHARATIYA VIDYA BHAVAN, according to a scheme outlined by me in the latest works published last year in it, is now no more to see the publication of this work! Full one year has now passed since the sad demise of that noble man. This is the first work of the SERIES that is being published after he departed from amongst us. In his revered memory, I am penning few lines here.

*

ON THE 7TH OF JULY, last year (1944) Babu Shri BAHADUR SINGHJI SINGHI left his mortal coils at the comparatively early age of fiftynine. His loss has been widely felt. His aged mother received this rude shock so ill that she did not long outlive him. His worthy sons have lost an affectionate and noble father, the industrialists and businessmen of the country one of their pioneers, the large number of his employees a benevolent master, scholarship one of its best patrons and the poor people of his native district a most generous donor. To me his loss is personal. My contact with him was a turning point in my life. Whatever I have been able, during the past fifteen years, to achieve in the field of scholarship is due directly to him. The financial assistance with which he backed up my activities was the least of his contributions. But for his love of scholarship with which he inspired me, this chapter of my life would have been entirely different.

* सं. रा.

Babu Shri BAHADUR SINGHJI SINGHI was born in Azimganj, Murshidabad, in Vikram Samvat 1941, in the ancient family of the Singhis, who were of old the treasurers of the Mughal emperors. The family had passed through many vicissitudes of fortune and in the 17th century it migrated from Rajputana to Bengal, but thanks to the energy and enterprise of Singhiji's father, Babu Shri DALCHANDJI SINGHI, the family firm became a very flourishing concern.

Babu Dalchandji Singhi, was born in Azimganj (Murshidabad) in the Vikrama Saṁvat 1921 (1865 A. D.), and died in Calcutta on the 30th December, 1927. Owing to financial difficulties, Dalchandji Singhi had abruptly to cut short his educational career and join the family business at the early age of 14. The family had been carrying on business in the name of **Messrs Hurisingh Nehalchand** for a long time though, in those days, it was not at all a prominent firm. But having taken the reins of the firm in his own hands, Babu Dalchandji developed it on a very large scale; and it was mainly through his business acumen, industry, perseverance and honesty that this comparatively unknown firm of "Hurisingh Nehalchand" came to be reckoned as the foremost jute concern with branches in almost all the important jute centres of Bengal. The fruits of Dalchandji Singhi's toils were immense, and the reputation of the firm in commercial circles was, indeed, unique.

Having thus brought his jute business to the most flourishing condition, Babu Dalchandji Singhi diverted his attention to the mineral resources of India and spent many lacs of rupees in prospecting the coal fields of Korea State (C. P.), limestone deposits of Sakti State and Akaltara, and the bauxite deposits of Belgaum and Sawantwadi and Ichalkaranji States. His scheme for the Hiranyakeshi Hydro-Electric Project and manufacture of aluminium from bauxite ores, the first of its kind in India, is yet to be developed. His mining firm, **Messrs Dalchand Bahadur Singh** is reputed to be one of the foremost colliery proprietors in India. While so engaged in manifold business, he also acquired and possessed vast Zamindari estates spreading over the districts of 24-Perganas, Rangpur, Purnea, Maldah, etc.

But the fame of Babu Dalchandji Singhi was not confined to his unique position in commercial circles. He was equally

well-known for his liberality and large-heartedness, though he always fought shy of publicity attached to charitable acts and often remained anonymous while feeding the needy and patronizing the poor. A few instances of his liberality are given below.

When **Mahatma Gandhi** personally visited his place in 1926, for a contribution to the Chittaranjan Seva Sadan, Babu Dalchandji Singhi gladly handed over to him a purse of Rs. 10,000.

His War contribution in the first world-war consisted in his purchasing War Bonds to the value of Rs. 3,00,000; and his contribution at the Red Cross Sales, held in March 1917, under the patronage of H. E. Lord Carmichael on Government House grounds, Calcutta, amounted to approximately Rs. 21,000, in which he paid Rs. 10,000 for one bale of jute which he had himself contributed. His anonymous donations are stated to have amounted to many lacs.

In his private life Babu Dalchandji Singhi was a man of extremely simple and unostentatious habits. Plain living and high thinking was his ideal. Although he had been denied a long academic career, his knowledge, erudition and intellectual endowments were of a very high order, indeed. His private studies were vast and constant. His attitude towards life and the world was intensely religious, and yet he held very liberal views and had made a synthetic study of the teachings of all religions. He was also well-versed in the Yoga-darśana. During the latter part of his life he spent his days mostly in pilgrimage and meditation. Noted throughout the district and outside for his devoutness, kindness and piety, he is remembered even now as a pride of the Jaina community.

During the last days of his life, Babu Dalchandji Singhi cherished a strong desire to do something towards encouraging research in important branches of Jaina literature and publishing their editions scientifically and critically prepared by eminent scholars. But fate had decreed otherwise; and before this purpose of his could become a reality, he expired.

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However, Babu Bahadur Singhji Singhi, worthy son of the worthy father, in order to fulfil the noble wish of the late

Dalchandji Singhi, continued to help institutions like the Jaina Pustaka Pracāraka Maṇḍala, Agra; the Jaina Gurukula, Palitana; the Jaina Vidyābhavana, Udaipur, etc.; and also patronized many individual scholars engaged in the publication of Jaina literature. Besides, with a view to establishing an independent memorial foundation to perpetuate the memory of his father, he consulted our common friend, Pandit Sri Sukhlalji, (formerly a Professor of Jainism in the Benares Hindu University), an unrivalled scholar of Jaina Philosophy, who had also come in close contact with the late Babu Dalchandji Singhi, and whom the latter had always held in very high esteem. In the meanwhile, Babu Bahadur Singhji Singhi incidentally met the late Poet, **Rabindranath Tagore,** and learnt of his desire to get a chair of Jaina studies established in the Viśva Bhāratī, Shantiniketan. Out of his respect for the Poet, Babu S'ri Bahadur Singhji readily agreed to found the chair (provisionally for three years) in revered memory of his dear father, and pressingly and cordially invited me to organize and conduct the same. I accepted the task very willingly, and felt thankful for the opportunity of spending even a few years in the cultural and inspiring atmosphere of Viśva-Bhāratī, the grand creation of the great Poet, Rabindranath.

During the period of 10 years of my principalship of the GUJARAT PURATATTVA MANDIR, Ahmedabad, and even before that period, I had begun collecting materials of historical and philological importance, and of folk-lore etc., which had been lying hidden in the great Jaina Bhandars of Patan, Ahmedabad, Baroda, Cambay, etc. I induced my noble friend Babu Bahadur Singhji Singhi, also to start a Series which would publish works dealing with the vast materials in my possession, and also with other allied important Jaina texts and studies prepared on the most modern scientific methods. Hence the inauguration of the present **Singhi Jaina Series.**

At an early age Babu Bahadur Singhji joined the family business and by pushing ahead with his father's enterprises, succeeded in making the firm the foremost in the mining industry of Bengal and Central India. Besides he also acquired vast zamindaries and had interests in many industrial and banking concerns. This early preoccupation with bnsiness affairs prevented his having a college education. But Singhiji was

studious and introspective by nature. He devoted all his spare time to study and cultural development. He acquired an excellent command over several languages. Art and literature were the subjects of his choice. He was very fond of collecting rare and invaluable specimens of ancient sculpture, paintings, coins, copperplates and inscriptions. His manuscript collection contained a large number of rare works of historical and cultural importance, among which mention must be made of a unique manuscript of the Koran which was handed down from Baber to Aurangzeb and bears the autographs of all of them. His numismatic collection, especially of Kushan and Gupta coins, is considered the third best in the world. He also had a good and large collection of works of art and historical importance. Singhiji was a Fellow of the Royal Society of Arts (London), a member of the Royal Asiatic Society of Bengal, the Bangiya Sahitya Parishad, the Indian Research Institute and a Founder-Member of the Bharatiya Vidya Bhavan. He was also the President of the Jain Swetambara Conference held in Bombay in 1926. Though he had made no special study of law he was well up in legal matters. On one occasion in the Calcutta High Court when he found that even his distinguished lawyers were not properly representing his case he himself pleaded out the case successfully, much to the surprise of the opposite party who was a manager of a big European firm.

Though a highly religious and leading figure in the Jain Community he had an outlook which was far from sectarian. More than three-fourths of the six lakhs and over of his donations were for non-Jain causes. More often than not he preferred to give his assistance anonymously and he did not keep a list of his donations even when they were made in his name.

To the Hindu Academy, Daulatpur, Rs. 15,000/.
to the Taraqi-Urdu Bangala 5000/.
to the Hindi Sahitya Parishad 12,500/.
to the Vishuddhanand Sarasvati Marwari Hospital 10,000/.
to several maternity homes 2,500/.
to the Benares Hindu University 2,500/.
to the Jiaganj High School 5,000/.
to the Jiaganj London Misson Hospital 6000/.
to the Jain Temples at Calcutta and Murshidabad 11,000/.

to the Jain Dharma Pracharak Sabha, Manbhum 5,000/.
to the Jain Bhavan, Calcutta, 15,000/.
to the Jain Pustak Prachar Mandal, Agra, 7,500/.
to the Agra Jain Temple 3,500/.
to the Ambala Jain High School, 2,100/.
for the Prakrit Kosh 2,500/.
to the Bharatiya Vidya Bhavan 10,000/.

At the Singhi Park Mela held in Decembar, 1941, at his Ballyganj residence in which Viscount Wavell, then Commander-in-Chief and Lord John Herbert, Governor of Bengal and Lady Herbert participated, he donated Rs. 41,000/. for the Red Cross Fund.

Really speaking, he did not in the least hanker after name and fame even though he was a multi-millionaire and a big Zamindar, and even though he was a man of superior intellect and energy. He was by nature taciturn and a lover of solitude. Art and literature were the pursuits of his choice. He was very fond of seeing and collecting rare and invaluable specimens of ancient sculpture, painting, coins, copperplates, inscriptions, manuscripts, etc. He spent all his spare time in seeing and examining the rarities which he had collected in his room as well as in reading. He was seldom seen outside and he rarely mixed with society and friendly circles. Wealthy persons like himself usually have a number of fads and hobbies such as seeing the games and races, visiting clubs, undertaking pleasure trips etc., and they spend enormously over them, but Singhiji had none of these habits. Instead of wasting money on such things, he spent large sums on collecting ancient things and valuable curios and on the preservation and publication of important literature. Donations to institutions and charities to individuals were, for the most part given by him anonymously. I know it from my own experience that these gifts, donations and charities reach a very high figure at the end of every year. But he was so modest that on his being requested so often by me he did not show the least inclination to part with the names and whereabouts of the individuals and institutions that were the recipients of such financial aid from him. By chance I came to know of a very recent example, just now, indicative of this characteristic of his nature. In the year 1941 he shifted,

like other innumerable inhabitants of Calcutta, his headquarters to Azimganj (Dist. Murshidabad) when the fear of the Japanese invasion was looming large, and decided to stay there with his whole family during war time. Taking into consideration the present grievous condition of the country as well as the excessive scarcity of the grains in Bengal, he had stocked grains in large quantities with a view to distributing them gratis according to his capacity. Thereafter the problem of food became rather more serious and the prices had risen inconceivably high. Babu Bahadur Singhji Singhi could have earned four to five lacs of rupees if he had, like many other miserly merchants, sold off the hoarded lot of grains, taking undue advantage of the prevailing conditions. But he resisted the temptations, and had been daily distributing freely the grains among thousands of poor people who showered blessings on him; and he enjoyed a deep self-satisfaction. This is the most recent example that puts us in adequate knowledge of his silent munificence.

Really he was a very silent and solid worker and he had no desire to take active part in any controversies, social or political, though he had sufficient fitness and energy to do so. Still however he was skilful enough to do what was proper at the particular time. The following incident will best illustrate this statement. It was in the fitness of things that a wealthy multi-millionaire like him should give an appropriate contribution in the war funds. With this view he arranged in the second week of December, 1941, an attractive show, styled **Singhi Park Mela** in the garden of his residential place at Calcutta in which all the local people and officers of name and fame, including the Governor of Bengal, Sir John Arthur Herbert and lady Herbert as well as the Commanderin-chief (now the Governor-General) Viscount Wavell, had also taken part with enthusiasm. This show fetched thousands of rupees which were considered substantial financial help to the war funds.

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As mentioned above, the series was started, in 1931 A. D. when I worked as a Founder-Director of the Singhi Jain Chair in Viśvabhāratī at Shantiniketan, at Singhiji's request. It was, then, our aspiration to put the Singhi Jain Chair and the Singhi Jain Series on a permanent basis and to create a centre at

Viśvabhāratī for the studies of Jain cult in deference to the wishes of the late Poet Rabindranath Tagore. But unfortunately I was forced to leave this very inspiring and holy place on account of unfavourable climatic conditions etc. which I had to face during my stay of about four years there. I shifted, therefore, from Viśvabhāratī to Ahmedabad where I had formerly resided and worked in those glorious days when the GUJARAT VIDYĀPĪTH and the PURĀTATTVA MANDIR had been established as a part of the movement for national awakening and cultural regeneration. I went there in the hope that the reminiscences of those days and the proximity of those places would serve as sources of inspiration in my literary pursuits.

During this period my aim of life had centred round the Singhi Jain Series and I devoted every iota of my energy to its development and progress.

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In June, 1938, I received, to my agreeable surprise, a letter from my esteemed friend Śrī **K. M. Munshi**-who was, then, the Home Minister of the Congress Ministry of the Bombay Presidency. In that letter he had mentioned that Sheth Srī Mungalal Goenka had placed a liberal sum of two lacs of rupees at his disposal for the establishment of a good academic institution for Indological studies and he had asked me to come down to Bombay to discuss and prepare a scheme for that. Accordingly, I came here and saw Munshiji. Knowing that he had a fervent desire of founding at Bombay an institution of the type of the Purātattva Mandir, I was extremely delighted and I showed my eagerness to offer for that such services as might be possible for me. We, then, began to draft out a scheme and after some deliberations and exchange of ideas the outline of the BHĀRATĪYA VIDYĀ BHAVAN was settled. Accordingly, on the auspicious full-moon day of the Kārttik of 1995 (V. S.) the opening ceremony of the Bhāratīya Vidyā Bhavan took place amidst the clappings and rejoicings of a magnificent party which was arranged at the residence of Munshiji. The brilliant achievement and the wide publicity which the Bhavan has been able to secure during his last five or Six years' short period bear eloquent testimony to the inexhaustible fund of energy and unsurpassed skill of Munshiji. As I am inseparably linked up with it from the very conception,

I also feel the same amount of joy and interest at the Bhavan's progress as Śrī Munshiji, its Founder-President and therefore I have been always offering my humble services in its various undertakings and activities.

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On the other hand, the Singhi Jain Series is the principal aim of my remaining life and the results of my thinking, meditation, researches and writings have all been devoted to the development of the Series. As life passes on, the time of activity is also naturally shortened and therefore it is quite appropriate, now, for me to chalk out lines of its future programme and permanence.

As Babu Bahadur Singhji Singhi, the noble founder and the sole patron of the Series, had placed the whole responsibility of the Series on me from its inception, he had also the right to expect that more and more works may more speedily and splendidly be published. I have neither seen nor come across any other gentleman who can match with him as regards generosity and unbounded zeal for the revival of ancient literature. On the works of the Series he had spent through me more than 75,000 rupees during his life-time. But he had not even once asked me, during this long period of a dozen years, as to how and for what works the amount was spent. Whenever the account was submitted to him, he did not ask for even the least information and sanctioned it casting merely a formal glance on the account sheets. But he discussed very minutely the details regarding things such as the paper, types, printing, binding, get-up, etc. as well as internal subjects like Preface and others, and occasionally gave very useful suggestions thereon with deep interest. His only desire being to see the publication of as many works as possible in his life-time, he was always ready to spend as much, after it, as required. He did not labour under a delusion that the things should be done in this or that way when he was no more.

As these were his ideas and desires concerning the Series and as every day that passed left me all the more convinced of the fickleness of my advanced life too, it was imperative for us to draw out a scheme for its future programme and management. Just at this time a desire dawned in the heart of Śrī

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Munshiji, to the effect that if the Singhi Jain Series be associated with the Bhāratīya Vidyā Bhavan, both the institutions would not only be admirably progressing but the Series would get permanence and the Bhavan, unique honour and fame by its hereby becoming an important centre for the studies of Jain culture and the publication of Jain literature. This well-intentioned desire of Munshiji was much liked by me and I conveyed it in a proper form to Singhiji who was, besides being a Founder-Member of the Bhavan, also an intimate friend of Munshiji since long. Eventually he welcomed this idea. I also came to a final decision of associating the Series with the Bhavan, having consulted my most sincere friend, life-long companion and co-worker, Pt. Sukhlalji, who is a well-wisher and an active inspirer of the Series, and who is also an esteemed friend of Babu Bahadur Singhji. Luckily we all four met in Bombay in the bright half of Vaiśākh (V. S. 1999) and on one auspicious day we all sat together and unanimously resolved, at the residence of Munshiji, to entrust the Series to the Bhavan.

According to that resolution, the publication of the Series thereafter began under the management of the Bhāratīya Vidyā Bhavan under my sole supervision and direction.

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In addition to transferring all sorts of copyright of the Series, Singhiji also donated a liberal sum of Rs. 10,000 which will be spent on erecting a hall, to be named after him, in a prominent place in the Bhavan. In appreciation of this generous donation of Singhiji, the Bhavan has also resolved to style permanently the Department of Jain Studies as the "*Singhī Jain S'āstra S'ikṣāpīṭha*".

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In the mean time we considered to purchase for the Bhavan a well-equipped library of a retired professor living in Calcutta and consequently I was entrusted with the work of making a proper move in the matter. I then went to Calcutta for this very purpose and started negotiations through Singhiji with the professor whose demand was somewhere about Rs. 50,000/-. Singhiji asked me just casually as to what arrangement had been made for meeting with the costs. I promptly replied that there was no cause for worry so long

as donors like himself were there. He smiled at it with a suppressed sense of sâtisfaction and also remarked that he had to assume the role of a negotiator for a buyer who he himself was eventually to be. He considered seriously my candid utterance and made up his mind from that moment, lucky of course for the Bhavan, to donate the Library to the Bhavan. He invited the professor concerned to his residence and talked in my presence about the approximate cost of the whole collection which appearing rather more to him and to me, the bargain could not be struck. He himself thereafter suggested to me to go in for the Nahar collection and promised with his usual preparedness to make complete arrangements in due course of time for the same. As was natural with him, he disallowed me at the same time from making known his intentions to any one. From close association with him I very well knew this aspect of his sobre mind. This taciturnity of his mind was so much developed that even his sons who are equally able and worthy did not get a clue to his intentions till they were put into practice. But to our great mishap he did not live long enough to present this literary treasure to the Bhavan himself; but his eldest son and my beloved friend, Babu **Shri Rajendra Singh** has fulfilled his father's wish though he was totally ignorant of it and has got this unique collection for the Bhavan and spent Rs. 50,000/- for the purpose.

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Singhiji began to take keen interest in the progress and development of the Bharatiya Vidya Bhavan, seeing that it had at last become the centre of research and literary activities of Shri Munshiji and mine. In his last visit to Bombay he had also expressed to me his sincere desire to come and stay occasionally with us in the building of the Bhavan at Andheri when it is made over to us after the war.

At this time he also expressed with great enthusiasm his generous desire in clear terms as to how increasing progress of the Series can be achieved and how more works can be brought out with added speed. He also told me to make an arrangement, as I wished, regarding as much publication as possible of the works in the Series till I and he were alive, whishing me not to worry at all concerning the expenses. He mentioned that

he would not feel satisfied even if the present rate of the publication which is three to four works annually be raised to two works per month. What a noble zeal and a domineering passion for the advancement of learning and literature !

Having been fully reinvigorated by this unequalled enthusiasm and liberality I came to Bombay and was immersed in making plans of a large-scale production of the works in the Series and its extension in pursuance of his eager desire.

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By the end of 1943 his health began to decline. In the first week of January, 1944, when I went to him at Calcutta in connection with the work of the Bharatiya Itihasa Samiti I found him extremely unwell. Notwithstanding his ill-health he talked to me for more than a couple of hours on the day of my arrival there. The first thing he did in the course of this lengthy, though very sweet talk, was to give me a mild reproof for undertaking the long and tedious journeys to Calcutta, Benares and Cawnpore in spite of my ill health. He discussed with absorbing interest the details of the Samiti's proposed History of India, a subject of great interest to him. I could see that he was at that time quite forgetful of his physical ailments. Our talks then drifted to the subject of the History of Jainism in which connection also he expressed his opinion about the material to be utilised for such a work. At the termination of our talks, which this time lasted for over three hours, I found him much exhausted and drooping in spirits.

On the 7th January his health took a turn for the worse. On 11th January I went to take leave of him, which he, full of emotions, gave with a heavy heart, exclaiming "Who knows whether we shall meet again or not?" I requested him to take heart and remain buoyant and assured him that he would be soon restored to normal health. But while I was stepping out of his room, my eyes were full of tears and his last words began to eat into my heart. Ill-luck prevented our second meeting. That lofty and generous soul finally left its mortal habitat at mid-day on 7th July, 1944. May his soul rest in peace !

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Singhiji's worthy sons

Though the heavy loss caused by his sad demise is irreparable for me and the Jain community at large, still it is, indeed, a matter of real consolation that he has left behind him equally illustrious and worthy sons. His sons, Babu **Rajendra Singhji,** Babu **Narendra Singhji** and Babu **Virendra Singhji** are treading in the foot-steps of their revered father. It gives me a great pleasure to record here that during the past year on the Series alone they have spent about Rs. 20,000/-. They also handed over a some of Rs. 5000/- to the Indian Research Institnte of Calcutta for the publication of the Jain works in Bengali language. In last January these Singhi brothers spent in the sacred memory of their late father and their grand-mother who had passed away soon after her son, a big sum of about two lacs for social purposes and for helping the poor with food, clothes, etc.

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I have already mentioned how Babu Rajendra Singhji made a generous donation of Rs. 50000/- for the purchase of the famous Nahar Collection of Indological works which now forms a most precious part of the Bhavan's library. Babu Narendra Singhji has donated Rs. 3000/- for the foundation of a Jain Bhavan at Calcutta for which Babu Bahadur Singhji had already contributed Rs. 15000/-. He liberally gave Rs. 5000 at the ocasion of the celebration of the 'Vīraśāsana Mahotsava' in November 1944 which was held by the Digambar Jain Samāj. Further he has shouldered the responsibility of continuing now under his patronage to help the work of social and religious upliftment among the Sarāk tribe of Bengal which was started by his illustrious father and for which the latter had spent thousands of Rupees. Babu Rajendra Singhji and Babu Narendra Singhji have also very generously promised to continue to meet all the expenses of the **Singhi Jain Series** and requested me to bring out as many works as possible, at whatever cost so that this unique Series founded and cherished by their late lamented father may continue to bring to light the invaluable treasures of Jain literature and culture.

In recognition of his unique assistance the Bharatiya Vidya Bhavan has decided to perpetuate Singhiji's memory by naming its indological library as **Babu Bahadur Singhji Singhi Library.** Further, one of its main halls will bear his name as **Babu Bahadur Singhji Singhi Hall.** The Bhavan's Jain Department will also be known as the **Singhi Jain shastra Shikshapith.**

9. AUGUST 1945
BHĀRATĪYA VIDYĀ BHAVAN,
BOMBAY.

JINA VIJAYA MUNI

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PREFACE

WHEN for the first time in 1912–13 A. C., I began to examine the Jain Bhandars at Pātan, my primary object then was to find out with a view to research the literary works composed in the Early Vernaculars. At that time I had yet little aquaintance with Sanskrit and Prākrit, but with Old Gujarāti (or the Old Western Rajasthani, as it is known among the scholars) I had cultivated a considerable familiarity. Of course I was as yet only a fresh student of it. My perusal and study of the research articles dealing with Gujarātī language and literature that were being published in the early Reports of the Gujarātī Sāhitya Pariṣad and also in the early numbers of the periodicals like the 'Gujarāti' had created in me a desire to know more and undertake investigation into these subjects. I had already come in close touch with the Rāsā compositions by the Jain monks of which there was such a profusion, and my visit to the Bhandars of various places had given me some idea as to what a big number of such works had been preserved in the Jain Mss. collections. The Bhandars at Pātan were since long very famous for being the oldest and richest Mss. collections pertaining to this subject and so, when I got an opportunity to live in Pātan near Pūjyapāda Pravartaka Shri Kantivijayaji Mahārāj whom I considered as my highly revered Guru, I began to prepare a list of the Old Rāsās found in those Bhandars in order to satisfy my curiosity and to have a general idea of how great an amount of such sort of vernacular literature was lying buried there. In this list the information was being gathered under the heads like title of the work, name of the author, date of composition, date of copying, extent of the work in *Granthāgras*, number of folios, condition of the Ms., etc.

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During these years a controversy was raging in Gujarat among the scholars of Old Gujarātī as to who was the earliest poet in Old Gujarātī, and the non-Jain scholars almost unanimously had assigned that place to Narasinha Mahetā. But there were one or two Jain scholars who had declared their

objection to such a view and who, on the ground of some pre-Narasinha Jain works that were within their knowledge, were trying to assign the honour of being the first poet of Old Gujarātī to Vinayaprabha Upādhyāya, who had composed his *Gautamasvāmirāsa* at Khambhāt (Cambay) in 1412 V. S. I too got interested in that controversy and accordingly I began to search carefully for older Gujarātī poetical works. In one of the Bhandars I found a Ms. copied in 1357-58 V. S., the years during which the Hindu rule in Gujarāt was nearing its end and Independent Gujarat was vanishing for ever between the jaws of Time. The Ms. contained a collection of many small works in Sanskrit, Prākrit, Apabhraṁśa and Old Gujarātī. Among these was found a poetical work called *Nemināthacatuṣpadikā* of Vinayacandra which appeared to be a charming and typical representative of Old Gujarātī works. There was no doubt about its being some 75 or 100 years older than the *Gautama-svāmirāsa* and hence I prepared a complete copy of it and sent it to be published in the Paryuṣaṇā special number of the monthly 'Jain Śvetāmbar Conference Herald' of the year 1913. At that time I had no specialized study of that subject so that I could supply an explanatory review, notes etc. on it, but my eagerness to continue my research in that subject and to search for and examine more literary works of that type was increased to a degree and from that point of view I continued my efforts.

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It was about that period that I found a Ms. of the *Saṁdeśarāsaka* in the same Bhandār.* This Pātan Ms. contained the bare text of the poem without any thing like the Sanskrit *Avacūri* or *Ṭippaṇa*. On a superficial examination, its language appeared to me to be of a different sort from the language found in other Rāsās and it was not properly intelligible to me, since I knew yet practically nothing of the Apabhraṁśa grammar. But my continuous reading and study of Old Gujarātī works had indirectly acquainted me somewhat with that language and consequently I could grasp the essence of the contents of the Rāsaka. I had read many times the *Pṛthvīrāja-Rāsau* before and I could

* It was in this very Bhandar that I discovered *Pṛthvicandacaritra*, the oldest and earliest extensive prose work in Old Gujarātī.

make out that the language of the present Rāsaka was to some extent of that sort which was found in the *Pṛthvīrāja-Rāsau*, though the form appeared quite different. I became eager to study the Rāsaka and I copied it completely with my own hand. I also hoped to possibly find in the Bhandars some other Ms. of this poem containing some Ṭabbā (Gujarātī gloss) or Bālāvabodha on it, so that it can facilitate the understanding of the poem. For I had already come across in those Bhandārs some Mss. of the works like the *Bhāvanāsandhi* written in the same sort of language and containing a Gujarātī gloss.

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After this some five to seven years elapsed. During this, I was progressing in my study of the Prākrit grammar. The study of Hemacandra's grammar helped me to peep into the exact nature of Prākrit, Apabhraṁśa etc. In 1918 A. C. when in Poona I was enganged in examining the Jain section of the Government Manuscript collection brought to the Bhandarkar Oriental Research Institute, I came across another Ms. of this Rāsaka there, and I was very glad to find that that new Ms. contained, as I had anticipated, a *chāyā*-like Sanskrit *Avacūrikā* on the text of the Rāsaka. I had then a mind to get prepared a transcript of that Ms. After this when I joined the Gujarāt Vidyāpīṭh and undertook to organize the activities of the Gujarāt Purātattva Mandir, I thought of publishing the Rāsaka in the Purātattva Granthāvali that was to be started by that Institution. I acquired the Ms. from Pātan as also from Poona and started to note down the variant readings, etc. gradually. But much progress could not be made in that owing to my being occupied with other undertakings. In the meanwhile I received a letter from that great indologist and German savant Prof. Hermann JACOBI. He had asked from me some information regarding the works of Apabhraṁśa literature that could be found in the Pātan Bhandars. For it was Prof. JACOBI who had started a new era in Apabhraṁśa studies by publishing the Apabhraṁśa texts *Bhavisattakaha* of Dhanapāla and the *Sanatkumāracarita* of Haribhadra and had begun to search diligently for the literary treasures of that language. I sent him particulars regarding the *Tisaṭṭhilakkhaṇa-Mahāpurāṇa* of Puṣpadanta together with

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a transcript of the *Harivaṁśapurāṇa* contained therein, which I had got previously prepared. Afterwards I informed him of this *Saṁdeśarāsaka* also. In the meanwhile, when I decided to go to Germany, he wrote to me: 'When yow come, please bring with you the Ms. of the *Saṁdeśarāsaka* or a transcript thereof. I am very eager to see that work' etc. Accordingly I took with me the transcript that I had prepared with my own hand and when in the summer of 1924 I saw that revered and aged Professor in Hamburg, I handed over to him that transcript. He was very much thankful to me for the transcript and said that when he returned to his home at Bonn, he would, at leisure, go through the transcript and write to me his opinion etc. regarding the work in detail. And he kept the transcript with him. But unfortunately he could not do or write anything in connection with this matter during my stay in Germany, being engaged as he was in some more pressing work.

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I returned from Germany and remained wholly occupied in establishing the Singhi Jain Chair at Shantiniketan, in planning the Singhi Jain Series and other such works. When the Bharatiya Vidya Bhavan was established in 1938 and the 'Bhāratīya Vidyā Series' was started, I earnestly desired to publish this *Saṁdeśarāsaka* which was occupying my attention since so many years. And so acquiring again the Mss. at Poona and Pātan, I got a fresh press-copy prepared from them. After collating variants, I thought of publishing the work serially in the *Bhāratīya Vidyā* (the Hindi-Gujarāti quarterly). In the mean time I came to know of a third Ms. of the *Saṁdeśarāsaka* which was in the Jñānabhaṇḍār of Achārya Shri Jinaharisāgarji at Lohāvaṭ in Marwar. I acquired that Ms. also from the Achārya. Besides the text, that Ms. also contained a Tippaṇa-like short Sanskrit commentary by some different writer. Hence I decided to print that commentary also. Thus ultimately the printing of the text of the present work with the variants from the three Mss. and the Sanskrit commentaries from the Poona and Lohāvaṭ Mss. was begun in 1941.

In the beginning my intention was to publish merely the text with the Sanskrit commentaries and a few prefatory

lines by way of introduction. And accordingly I got the whole thing printed. But then some friends suggested that if the work is published with the indication of the critical apparatus and a critical introduction, it would add to the utility of that fine work for those interested in Apabhraṁśa. So I entrusted that task to my dear pupil and enthusiastic co-worker Prof. H. C. Bhayani, M. A., who, since last three or four years is deeply engaged in the study of Apabhraṁśa language and literature and who has acquired a substantial knowledge of that subject. As the result, the present work with its more substantial form is placed in the hands of the learned.

That Prof. Bhayani has spared no pains in studying his subject with requisite minuteness will be clear to all the discerning readers who will go through the pages of the 'Critical Study.' He has carefully investigated and recorded in a systematic manner the rich variety of grammatical forms and different types of metres that are evidenced in this poem. He has also treated the form and structure of the poem, has given an extensive summary of the contents and some informative notes from exegetical or metrical point of view, and has prefaced all this with a brief introduction intended to point out the specially interesting features of the poem. Thus Prof. Bhayani has increased the importance and utility of this publication for which I offer him sincere congratulations.

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Following is the description of the three Mss. which I have utilized in editing the present text and the commentaries:

Ms. A — It is a Ms. from the Jain Section of the Government Mss. collection which is in charge of the Bhandarkar Oriental Research Institute, Poona and bears the number 181 of 1881–82. It contains 12 leaves. The date of copying is not given but looking to the condition of the Ms., it appears to have been written about 300 years ago. It is written in the Jain Devanāgarī script. The text of the Rāsaka is in a slightly bigger hand. Every side contains 11 to 12 line of the Rāsaka text and above each line is written, in a finer hand, something like a Sanskrit translation of the text which is styled *Avacūrikā*. The copyist of this *Avacūrikā* appears to be different from the scribe who had copied the text, for there is difference in the style of the characters. It seems that somebody must have

entered this Sanskrit *Avacūrikā* for his own guidance in the Ms. in his possession that was containing only the text. The name of the scribe is given thus at the end of the Ms. : इत्यवचूरिः । संदेशरासकं समाप्तं । पं. नयसमुद्रेणलिखितं. But from this it cannot be made out whether this Nayasamudra is himself the author of this *Avacūrikā* or he has merely copied it. It is certain that he was a Jain monk. There have been many Jain monks bearing the name Nayasamudra and some of them have also some works in Old Gujarāti, etc. to their credit. But as the present scribe has given neither his spiritual lineage and preceptor, nor his date, there is no means to know anything about his time or his identification.

The scribe who has copied the text in this Ms. has not bestowed sufficient care on his task and consequently he has included as a part of the text those stanzas also which give the definition of some particular metre employed in a staza of the poem. For example, the 18th stanza of the text is composed in *Raḍḍā* metre. In the Ms. which must have served as the prototype to our Ms., somebody must have marginally entered the stanza defining Raḍḍā metre from some metrical treatise of an author called Nandaḍḍha. The scribe of our Ms., considering this definition stanza as a part of the text, copied it runningly with other stanzas of the text. Similarly because the 21st stanza is in *Paddhaḍī* metre, a stanza giving the definition of this metre has been included in the text as its part. The stanzas of the poem also have been numbered erroneously so that the last stanza, instead of being numbered 222 or 223, bears the number 216.

Ms. B — This Ms. was acquired from the Jñānabhaṇḍār of Achārya Shri Jinaharisāgarji at Lohāvat in Marwar. It contains 28 leaves in all. The name of the copyist is not given. But doubtlessly he was a Jain. Though the name is not given he has mentioned the place and the day, from which we know that writing of this Ms. was completed at Hisāradurga (i. e. Hisār fort in the Punjab) on the 8th day of the bright half of Āṣāḍha, Wednesday. If some more trouble had been taken to put down the number indicating the year also, we would have got at least the exact date of the Ms. But as that thing is not done, it is not easy for us to say in what century the copy was prepared. Though if any scholar wishes to exactly find out

this date with the help of the ephemeris, he can do so because given the month, the fortnight, the Tithi and the day of the week, the corresponding year can be calculated. Having at present little time at my disposal, I could not undertake it. I wish some expert would try.

This Ms. contains, along with the text, short Tippana-like Sanskrit commentary, which gives just slightly more renderings of the original text than those given in the *Avacūrikā* in the Ms. A. The scribe of this Ms. appears to have very little familiarity with Sanskrit and so he has committed many blunders of a grammatical or orthographic nature in copying the commentary on each stanza.

There are two stanzas at the end of this Ṭippaṇa-like commentary, which give us some information regarding its author, etc. The author of this commentary was a Jain monk named *Lakṣmīcandra*, who was a disciple of Devendrasūri of the Rudrapallīya Gaccha. He has also mentioned the names of his father and mother and his family, which is seldom done by any Jain monk. According to this he belonged to the Prāgvāṭa family (i. e. the Porwāḍ caste of the Banias). His father's name was Hāliga and mother's Tilākhū. He had composed this commentary in 1465 V. S.*

The second stanza indicates in what manner he prepared this commentary. The stanza is defective and its text appears in places corrupt, so the exact meaning cannot be made out. He says that he has not seen with his eyes any commentary of this poem, nor has he studied this poem before a teacher, nor has he listened to this Śāstra on the earth directly from the mouth of its author (?). But what explanations of this poem he heard from the mouth of the Kṣatrīya named Gāhaḍa, he wrote them out in the form of

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* There a Ms. of the *Dharmābhyudayakāvya* in Jain Bhandars at Pātan written by the same Lakṣmīcandra, at the end of which he has given 1446 V. S. as the date of copying. There has been given the same stanza which is found in the commentary on the *Saṁdeśarāsaka* with slight variation. It is as follows:

श्रीमत्प्राग्वाटवंशांबुधिशशिसदृशो हालिगस्यांगजन्मा
पुत्रो मातुस्तिलख्वाः प्रविदितचरणो रुद्रपल्लीयगच्छे ।
श्रीमद्देवेन्द्रशिष्यः रस-सुख-जल-भू-वत्सरे काव्यमेनं
लक्ष्मीचन्द्रो लिलेखा(?)ल्पगुणनिधयः सूरयः शोधयन्तु ॥

this *vārtā* (*vārtika?*). In this if anything that was not proper was unguardedly written by him it was not he, but, Gāhaḍa who was to be held answerable for that. Thus it appears that Lakṣmīcandra learned the purport of the poem from some Kṣatrīya named Gāhaḍa. We do not know any thing else regarding this Gāhaḍa.

From this commentary of Lakṣmīcandra we can see that he was not a good student of Sanskrit. He must have only a working knowledge of that language. In spite of his defective knowledge of Sanskrit and his immature study he has enthus-tastically tried to explain the purport of the Rāsaka by writing in his broken style a commentary in the form of this '*vārtika*', and to-day it has certainly proved of considerable help in understanding the poem. It is probable that the *Avacūrikā* which is found in the Poona Ms. (A) was prepared by some student on the basis of the substance of this commentary of Lakṣmīcandra. From what is said by Lakṣmīcandra we can also surmise that possibly there was nothing like a Sanskrit commentary on the *Saṁdeśarāsaka* before one written by Lakṣmīcandra himself. So in course of time this Apabhraṁśa poem of Abdala Rahamāna being felt difficult to understand, Lakmīcandra, who found the poem very attractive and worthy of study, learnt it from some Kṣhatrīya called Gāhaḍa who knew its language and purport tolerably well, and composed this *vṛtti* or *vārtika* in his own words. Since, the text of the Rāsaka as found in this Ms. and the one which forms the basis for the commentary are in some places at variance with each other, it is to be concluded that either the text and the commentary were copied from two different Mss. or the prototype of this Ms. must have been copied in the said manner.

Ms. C — This is from a Bhandar at Pātan. The number of the leaves is 17, and the script is Jain Devanāgarī. The copyist is Muni Mānasāgara, who was a disciple of Upādhyāya Devasāgara. Some Bhaṭṭāraka — the name has been scored off by somebody — got this copy prepared by Muni Mānasāgara. Here also the date of copying is not given. So we cannot say what must be the exact date, but looking to the condition of the Ms. it appears to have been written during 1700-1750 V. S.

This Ms. contains merely the text of the *Saṁdeśarāsaka*. The copyist has not put down the numbers to the stanzas, but

some space is left empty at the end of each stanza. This possibly means that as in other Mss., here also, the copyist intended to write the numbers with red ink or vermilion, but due to some reason it was left undone.

To give some idea of the size, characters etc. of these three Mss., a half-tone block of one page of each Ms. is given herewith.

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I have sought to record at the base of the text of the Rāsaka the variant readings that are found in these three Mss. One who examines these variants will see that the text of the Rāsaka has come down to us with plenty of variants. The spelling and pronunciation in a spoken vernacular is subject to continual change dependent upon its currency in different places at different times and among different peoples. The work which becomes more popular and current, gathers still richer crop of variants. It is difficult to decide which one of the Mss. offering numerous variants is more correct and faithful to the original. If the author's date is definitely known, we can say that the Ms. which is written nearer to this date is more reliable. But when the author's date is indefinite, we cannot take it as a never-failing criterion that the earliest Ms. is the most reliable one. For a later Ms. can prove more authentic than an earlier one, if the former is copied from a prototype which is earlier than the latter. In such circumstances it is a very difficult task to constitute an authentic text of a work which abounds in variants. To illutrate this let us suppose there are two Mss. of a vernacular work composed in the 11th century. One of these is written in the 15th century and presents that form of language which, after successive transformations was current in that century. On the other hand the other Ms. is written in the 18th century, but as it is an exact reproduction of its prototype which belonged to the 13th century, we should consider this latter Ms. more authentic when we want to study the language of that work. I have many a time come across such cases during my researches.

But when we have no definite idea as to the time of the author, nor can we find any sure ground to fix the tradition of the Mss, the obviously least objectionable course would be to accept the majority reading in the constituted text and record

the remaining ones below. And in cases when all the Mss. disagree on a particular reading, grammar, metre and general style of the authar should be the criteria of selecting the reading.

This is normally the method which I have followed in editing the present text. On examining the text one will find that the three above-described Mss. of this work presnt abundant variants. What is more, the text of the Rāsaka as given in B. and the words of the text which are found interspersed with Laṣmīcandra's commentary contained in the same Ms. differ at places from each other. As all the the three Mss. are undated, there is no evidence to consider any of them as older and more authentic than the rest. Hence generally I have accepted two criterions for the selection of the reading. The first is to accept that reading in the constituted text which is correct and found in the two Mss., the reading of the remaining Ms. being recorded below. The second is, when the three Mss. mutually disagree, to select that reading which appeared to me superior to others from a metrical, contextual, or stylistic view-point, the other two readings being given below.

There is no sort of consistency in the variants in each of the three Mss. No uniformity is to be found in any one of the Mss. regarding grammatical forms or orthography. In all the Mss. a substantive of the A-stem is found now inflected, now uninflected· In the case of verbal forms also sometimes we find a fuller form, while at other times it is found in a mutilated condition. And if one carefully examines the poem, one would discern that at times the author himself was responsible for employing such varying forms. The same sort of inconsistency is observable in the indication of the *y*-glide that appears in the place of the elided intervocalic consonants. In some places only *a* is found, while in others it is preceded by *y*. Thus as much lawlessness was found in the variants offered by the Mss., I had to adopt the above-described method of selecting the readings. I am aware that such a method is not absolutely scientific or satisfactory, but under the circumstances I could not find any less objectionable alternative.

From the information that I have, I think there can be found still many more Mss. of this work from the Jain

Bhandars. There is also the possibility of finding out another Sanskrit commentary or gloss on the text. For example, when the printing of the present text was finished, Shri Agarchand NAHTA of Bikaner sent to me an incomplete Ms. of this work from his private collection. There were seven leaves only, containing the first 109 stanzas of the text. The Ms. contained the Sanskrit *Vārtika* also, which was mostly identical with the *Avacūrikā* given here, but it was by a different author. Its first stanza was word for word the same as the first stanza of Lakṣmīcandra's commentary, excepting the fourth pāda, which instead of reading कुरुते मुनिपुङ्गवः as in Lakṣmīcandra, reads कुरुते लब्धिसुन्दरः. Accordingly we come to know that some Labdhisundara was the author of this commentary. The Ms. being incomplete, we have no means to know whether the author had said at the end anything regarding himself, his Guru, etc. Can this Labdhisundara be in any way connected with that Nayasundara who is mentioned at the end of the Poona Ms.?

Most of the readings of this Bikaner Ms. (N) are the same as those found in B, but there are places where the two Mss. differ and hence it appears that the Bikaner Ms. also has a different Ms. tradition from that of the three Mss. previously described. From this, it will be seen that to prepare a really critical edition and present the text in a purer form, we should acquire as many Mss. of the work as is possible to get, and work on them with sufficient diligence.

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As Prof. Bhayani has, in his 'Critical Study' exhaustively treated most of the specially interesting and novel features of this work, it is not necessary for me to touch those aspects and I confine myself to saying a few words regarding the date of the author. I have not come across any definite external evidence which would fix our author's date. No reference to the *Saṁdeśarāsaka* is found in any other work. We have to make a probable guess regarding the author's time and here our first definite ground, which supplies at the same time the *terminus ad quem* for the date of the poem, is Lakṣmīcandra's commentary that is published here along with the text. The commentary is composed in 1465 V. S. (1409 A. C.). Therefore, it is obvious that the author of the *Saṁdeśarāsaka* flourished earlier to this date. But to say how much earlier

would be a matter of mere speculation. Still considering the form of its language and the nature of the information given in the text regarding the geographical places, I have reasons to believe that Abdala Rahamāna* the author of the present Rāsaka was born in some place situated on the western borders of India before the period of—though not much earlier to—the rise of Sultan Muhammad alias Shihabu-d din Ghori who established the sovereignty of Muslim rule on the throne of Delhi.

From the description given in the Rāsaka, it is clear that at that time the city of Multan in the Punjab was famous as the greatest of the holy places of the Hindus in the furthest pricincts of the north-western India. The temple of Sun god and Suryakuṇḍa that were there were famous all over India and it was a prosperous centre of Hindu culture. From this description we also gather that Multan was a flourishing city. We can, therefore conclude that in the times of the author of the *Saṁdeśarāsaka* the ominous shadow of foreign invasion had not yet engulfed the city, and the Hindu cultural atmosphere held there its continuous and unrivalled sway. After Shihabu-d din's invasion that glory of Multan disappeared never to get established again. The mention of Khambhāt (Cambay), moreover, along with Multan in the Punjab and Vijayanagar or Vikramapura (to-day in the Jesulmere State) in the Marusthalī is also noteworthy. The husband of the lady from Vijayanagara, who, suffering long separation sends the message to him, had gone to Cambay to earn riches and there being no end to his ambition, he does not leave Cambay for years. The message-carrier also is going on his way to Khambhāt with a written message to some similar enterpriser from Multan who has gone to Cambay with the same purpose. From this we can gather that the poem was composed about a period during which Cambay was a great centre of trade and commerce tempting enough to draw businessmen and enterprisers from far off countries like Sind, the Punjab etc. If we look into the history of Cambay we see that it was during the reigns of the Cālukyan kings

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* The text of the SR. gives the name of the author as *Addahamāṇa*, which is rendered by the commentaries as *Abdala Rahamāna*. So this form of the name is adopted by us, though current Muslim name is probably Abdul, and not Abdala.

Siddharāja and Kumārapāla that Cambay had reached this height of fame as a flourishing trade centre. Soon after the death of Kumārapāla, the royal sway of Anahillapura was weakened and the political chaos consequent upon this brought down the decline of Cambay. When, through the shrewdness and skill of Vastupāla, Vīradhavala took in his hands the administration of Cambay, it was almost in the state of a deserted city. It was during the reigns of Siddharāja and Kumārapāla that the north-western boundary of the kingdom of Gujarat had reached right up to the banks of the Indus and hence it was natural that the merchants from that frontier would run their business firms in Cambay which then occupied the position of being the foremost port of the kingdom of Gujarat. From all these I infer that the *Saṁdeśarāsaka* must have been composed during the reign of Siddharāja or Kumārapāla i.e. in the latter half of the 12th century or at the latest, the first half of the 13th century of the Vikrama era.

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From the point of view of language also, the above suggested date appears to fit well. The particular form of language in which the poem is written gives us an impression that it must have been living and understandable by all at that time. The poet's aim was to make his work charming and attractive to the average man of his times and he can succeed in his aim then and then only, when he composes the poem in easy language and a plain style. The poet Abdala Rahamāna being an inhabitant of some place in the western part of India and different from the Hindus in religion and culture, cannot possibly have acquaintance with the language that he employs in the Rāsaka right from his birth. His mother-tongue or his language of common day-to-day intercourse must have been different. So he must have mastered this language from some seat of Hindu culture (perhaps it was Multan). From his statement we understand that he was well-versed in Sanskrit, Prakrit and Apabhraṃśa. That he had acquired proficiency in Prakrit is directly evidenced by the present Rāsaka. For, he has given in the Rāsaka some fine Prakrit Gāthās also and in introducing himself, he tells, in explicit words, of the notable reputation he has acquired in the field of Prakrit poetry and Prakrit songs (see stanza 4 in the text). For one possessing such a sound knowledge of

Prakrit and Apabhraṁśa, not to be knowing Sanskrit appeared next to impossible in those times. Thus this much we can say on good grounds that Abdala Rahamāna was very learned. He had composed many poems, songs etc. in chaste Prakrit. The cultured and the *élite* of that period considered Prakrit as a language of the yesterday which was a valuable source of literary enjoyment by virtue of its literature of tenderness and beauty. But only those could properly understand that language who had studied well its grammar and literature and who were otherwise also well—red. For the averagely-educated and uninitiated, Prakrit had become somewhat difficult to grasp. Consequently to cater to the contemporary literay demand, the authors had to write their works in Apabhraṁśa also which was the literary dialect of the time accessible to the common people. Actuated by some such motive Abdala Rahamāna seems to have composed his poem in the popularly current dialect of Apabhraṁśa. Hence he expresses his apprehension that the highly learned—the well-educated would not touch his work considering it to be mediocre or worthless, while those who are quite illiterate would not understand this and so they also cannot be expected to eagerly welcome this. But those who are neither ignorant, nor very learned, will certainly read this poem frequently.

By this time Apabhraṁśa also had acquired such a status in the literary world as could place it side by side with Sanskrit, Prakrit and Paiśācī which possessed rich literatures. There were two styles of Apabhraṁśa then current: the 'classical style' and the 'popular style', called *Grāmya Apabhraṁśa* by Hemacandra in his *Kāvyānu-śāsana*. The former style was, like Prakrit, characterised by well-defined and rigid grammatical rules and in it were composed in a tone of elegence great epics and voluminous narratives. The other style was like the unsophisticated people, direct, natural, uncomplicated and characterised by a flexible grammar. We can place *Saṁdeśarāsaka* in this second category of the works in the popular style. Its language and sentiments earmark it as meant for the common people. Fortunately now we have come to possess a good number of Apabhraṁśa works written in the classical style, but we have not been so far similarly lucky in coming across works in the popular style which are very important and useful in the study

of the development of our modern vernaculars. From this view the present mork should receive a good welcome.

The language of the *Saṁdeśarāsaka* is, as I suggested just above, not enclosed in a rigid grammatical frame, but has a considerable flexibility of form. This fact suggests that the work was composed when Apabhraṁśa was passing through its last stage of decay and the New Vernaculars like its daughters were leaving behind their childhood stage. This period was, as already stated, the second half of the 12th century or the first half of the 13th century of the Vikrama era. In other words, this was exactly the period which covered up the whole life, from childhood to death, of Ācārya Hemacandra, the last grammarian to treat the fully developed form of Apabhraṃśa. Hemācārya died in 1230 V. S. Cambay had reached its height of progress and prosperity during his life-time. Soon after him the power of the kingdom of Gujarat waned and Cambay also fell to evil days. Within fifteen or twenty years after Hemacandra's death are started the series of invasions by Shihabuddin Ghori on the Punjab and the northern India, the Hindu kingdoms of Anangapāla of the Punjab, Cāhamāna Pṛthvīrāja of Delhi and Rāṣṭrakūṭa Jayacanda of Kanauj are destroyed, Multan which was like a stronghold of Hindu culture is ravaged and the trade relations established between Gujarat and north-western India become disconnected. The glimpses of the lost glory of these places are preserved in this poem. As we do not find such prosperous state of these cities restored to them at any time afterwards, I come to the plausible conclusion that our Rāsaka was composed before—but not much earlier to—the rise of Sultan Muhammad Ghori.

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This work of Abdala Rahamāna attractively handles atheme that is very simple and popular. In his descriptions nowhere do we find exaggeration to achieve effect or depiction of unreal sentiments. It gives a vivid picture of most natural emotions in direct words. The description of various seasons reflects the common experience. It is the climate which we find in Rājasthāna i. e. in Marusthala, Sind and the borders of the Punjab that is pointedly described here. The poet calls the hot wind blowing in summer by the name *Jhakhaḍā*

and it is known in Marusthala even today by the same name (*Jhankhar*). The *Avacūrikā* notes *Dunduyālaka* i. e. *Dundālo* as its another name. Again, in the description of Autumn, there is a reference to putting of the Tilaka-mark of sandal-paste on the head of horses and cows. Most probably it is indicative of the occasion of the Navarātra and Vijayādaśamī festival. In Rājasthān, to-day also it is a custom to perform the worshipping ceremony in the horse's stable and the cowstall during the Daśerā festival, and it is considered a specially festive occasion anong the Rājpūt families.

Among the Muslim poets who have composed in Indian vernaculars Amir Khusaro's (died in 1325 A. C.) name comes first and after him comes the famous poet Malik Mohammad Jāyasī (c. 1540 A. C.) who composed his *Padamāvata* in the Avadhī language. But until now we had not come across any work of a Muslim author written in the earlier and more widely employed cultural languages of India, Prakrit and Apabhraṁśa. As such, the present Apabhraṁśa poem interspersed with Prakrit can be considered as a very important work. Its date also is earlier to those of the above-named two poets and its subject-matter too is very attractive. Accordingly, Abdala Rahamāna appropriates the honour of being the first Muslim poet to assimilate Hindu culture and to master the Hindu literary style prevalent in his times.

Let us hope that following Abdala Rahamāna, who having drunk deep at the fount of Hindu culture and inspired by noble sentiments composed his invaluable work in the then common literary language of India, our Muslim brethren of to-day also becoming inspired by similar sentiments will make their best contribution to the Indian literary treasures by composing works of value in our national literary language.

I conclude this preface in the words of Abdala Rahamāna himself:

जेम अच्चिन्तिउ कज्जु तसु सिद्धु खणद्धि महंतु ।
तेम पढंत-सुणंताह् जयउ अणाइ अणंतु ॥

9th August, 1945 JINA VIJAYA MUNI.

INTRODUCTION

The two striking traits of the Apabhraṁśa literature unearthed so far are its predominantly Jain character* and the purpose of religious edification inspiring its cultivation. Most of it is covered up by the Jain Dharmakathā and the epic-Purānic type of works continued from the Prakrit literature and includes Caritas, Purāṇas and Kathākośas. These together with some religious-didactic, mystical and subhāṣita works and a few treatises on metre exhaust all that could be found in the Apabhraṁśa literature known to us. This would go to create some doubt in our mind as to the existence of pure literary works as such in Apabhraṁśa. But if the wealth of varied citations in the metrical treatises of Svayambhū and Hemacandra (not to mention the names of some Apabhraṁśa epics cited by the latter) are any index, we must believe, what is otherwise also quite natural, that in *belles-lettres* too Apabhraṁśa continued and further developed the Prakrit literary types and traditions.

Moreover, Virahāṅka and Svayambhū specifically define an Apabhraṁśa literary *genre* called Rāsaa, Rāsā (Sk. Rāsaka). Their description of this poetic form as employing a variety of choice Apabhraṁśa metres would point to a type of compositions of modest range as compared with the more ambitious epic —something corresponding to the Khaṇḍakāvya of the Sanskrit literature. So far no such Rāsaka had come to light. The *Saṁdeśarāsaka* is the first published text to give us a concrete idea of the Rāsaka type of works.

Besides this speciality of the form, the present piece arouses our interest from another point of view also. The author of the *Saṁdeśarāsaka* was a weaver of the Muslim community named Abdala Rahamāna, son of one Mīrasena 'of the famous Mleccha country in the West'. But if the author himself had not imparted this information, we could not have probably guessed that the poem was composed by a non-Hindu writer. Of course, the maṅgala verse in the beginning paying homage to the author of all this varied universe, and the conclusion of the poem proclaiming, 'victory to one without beginning, without end' are certainly peculiar, but it is only when we come to know of the Muslim authorship of this work that this opening and end become invested with a definite significance for us. Otherwise, in the facile handling of numerous

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* We do know of a few Buddhist Apabhraṁśa works also and there are indications that the Hindus too did not quite neglect this medium of literary expression. These facts do not allow us to ascribe a sectarian character to Apabhraṁśa.

metres, in the charming manner in which the figures of speech are employed, in the easy flow of language or in the mastery of poetic craftmanship in general there is not a trace that can hint at the hand of a non-Hindu poet. And this presupposes on the part of the author a sound literary training on traditional lines and a close tamiliarity with Sanskrit, Prakrit and Apabhraṁśa masterpieces. The author's claim for these distinctions made in the introductory portion of the poem is thus anything but hollow. Parallels (from Prakrit, Apabhraṁśa or Vernacular literatures) to the expressions and ideas contained in certain passages of the *Saṁdeśarāsaka* have been pointed out in Appendix I at the end, and this also emphasizes Abdala Rahamāna's well-versedness in the classical and contemporary literatures.

But this has no adverse implication as to the originality of the author. Though a Saṁdeśakāvya, the *Saṁdeśarāsaka* is far above the common run of such type of compositions, the lifeless or mediocre imitations of the *Meghadūta*, some of them claiming our attention by their only virtue of being *tours-de-force*. This one fact of being able to produce something refreshing even from a theme that is overexploited speaks much favourably regarding the poetic powers of Abdala Rahamāna. As to his sense of form, descriptive powers, melodious diction etc., let the reader himself be a judge.

Lastly the language and metres of the poem are of no small interest. The author has not composed in the classical Apabhramśa which by his times was long 'dead'. He has adopted the 'living' literary medium of Late Apabhraṃśa which has strong admixture of Old Western Rājasthānī (especially its northerly idiom) with a touch of the early form of one (Braj?) of the Western Hindi group of dialects. Most of the metres employed in the *Saṁdeśarāsaka* were currently used for early Vernacular poetic compositions also. One occupying himself with the study of the linguistic, metrical, structural or literary aspect of the Apabhraṁśa and Early Vernacular literatures cannot afford to neglect this fine literary piece from Abdala Rahamāna's pen.

I am grateful to my revered Guru Āchārya Shri Jinavijayaji for the opportunity and encouragement he gave me in my present studies in the *Saṁdeśarāsaka*. I express my sense of gratitude towards Prof. Dr. Sunitikumar CHATTERJI and Prof. Mahendra PANDYA for kindly taking the trouble of going through the 'Critical Introduction' and 'Summary' respectively and making some valuable suggestions.

HARIVALLABH C. BHAYANI.

A

A सञ्ज्ञक आदर्श प्रतिकृति

B C सञ्ज्ञक आदर्श प्रतिकृति

A CRITICAL STUDY

OF THE

GRAMMAR and METRES of the SAṀDEŚA RĀSAKA

By

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INTRODUCTORY

As one of the few texts of late, vernacular-coloured Apabhraṁśa, as a metrical work composed in a score of metres most of them of considerable interest from the view-point of the Middle Indian prosody, as a valuable specimen of the Apabhraṁśa रास-literature and as probably the only non-religious literary Apabhraṁśa work published so far, the संदेशरासक proves unique enough to make itself a focus of studious attention. In addition to this, the fact that it is from a Muslim author's pen is of no small interest. Hence, at the instruction of Acharya Shrī Jinavijayaji, who has brought out for the first time this critical edition, I have dealt below with the grammatical and metrical aspects and the literary form of the संदेशरासक, as also have supplied a stanzawise summary in English to facilitate reference.

GRAMMAR[1]

I ORTHOGRAPHY

§ 1. A conflicting and confused orthography is quite characteristic of the Ap. Mss. The spelling of grammatical forms and words even in the same Ms. presents bewildering variations. One form now exhibits an इ, now an ए. Another form has at one time one of its vowels nasalized, while a second time it appears without the Anunasika. Similarly in the writing of व् or ब्, in the introduction of the 'य'श्रुति or in the choice of न् or ण् much consistency is not to be found. There are two or three facts which can be advanced to explain this remarkable orthographic variation of the Ap. Mss. One explanation which obviously suggests itself is to assume that in the speech of the author there actually obtained an option of pronunciation in the case of the forms or words concerned, the orthographic diversity being but a reflex of these optional pronunciations. But this sort of assumption works in a limited number of cases only. As regards the others, there is enough evidence, brought forth by ALSDORF (and JACOBI) through a statistical analysis of the form--and word-variants occuring in some Ap. Mss., to prove that either confusion of phonetically similar forms or *divergent scribal practices* lie at the basis of this variation. Further, it seems quite probable that some types of variants, indicative of a stage of language more advanced than one represented by the text, bear influence of the spoken idiom of the scribes and as such, are to be considered modernisms from a relative view-point.

These are the chief agencies responsible for the inconsistencies and divergences in the Ap. orthography. It is to be noted that even after taking everything into consideration, there would still remain, as is amply borne out by the treatment below, a number of cases where it is considerably difficult to achieve some measure of certainty as to whether a particular form is really reflective of an actual alteration in pronunciation already developed in an author's time or it is merely a 'scribal' variant.

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1 As regards the method of treatment I have followed ALSDORF so far as it was suitable. The sections on grammar in his HP. and KP. have been throughout kept before view and at several places drawn upon. JACOBI's works are also consulted.

In dealing with the orthography of the Sr., the following cases come for consideration:

Nasalisation

§ **2.** As remarked at the outset, one and the same case-ending is at times nasalised, at times the Anunāsika is wanting. Only the statistical method can help to bring order into this state and to decide the dominant or preferred tendency. The question of nasalisation arises in connexion with the following forms:

(1) Locatives and instrumentals. The figures for the nasalised and unnasalised cases are[1]:

	in °हि	in °हिं
loc. plur.	13	13
instr. „	31	50
loc. sing.	3	15
instr. „	11	11

A few of these cases can perhaps be transferred from the singular to the plural or vice versa, because their context is not helpful in deciding one way or the other.

§ **3.** In bringing out the significance of the figures given above, some special remarks are called forth. The state of affairs regarding the orthography of the Mss. of the Sr. is in a way quite different from that of the Mss. of the Hp. In the case of the latter text the Mss. disagree *among themselves* regarding the spelling of a form at its each particular occurrence in the text, though, taken by itself each particular Ms. is for the most part consistent in spelling that form. Thus, for example, in one Ms. of the Hp. styled **A**, the ending of the gen. and the loc. sing. of the feminine अ-stems and of all the इ- and उ-stems is mostly written °हिं, while the Mss. styled **B** and **C** have almost always °हे instead. Now in contrast to this the Mss. of the Sr. show, barring insignificant exceptions, complete agreement in spelling a form at its one particular occurrence. Thus, for a form occurring at a particular place in the text,

1 Here as elsewhere below, the figures giving the number of times a particular type of forms is attested in the Sr. are to be taken approximately, since at several places the text was found obscure or uncertain of interpretation.

either all the three Mss. of the SR. have °हिँ or all of them have °हि. They scarcely differ among themselves. Hence, the principle of determining the probably original spelling by the substantial majority of one sort of variants over those of the other sorts, though fully valid for the Mss. like those of the HP., does not serve to solve the orthographical tangle of the Mss. of our text and consequently we have to fall back upon the alternative of assuming in the case of the endings like those considered above a varying pronunciation as °हिँ or °हि. The proportion of the nasalised and unnasalised cases (2 : 3) indicates that the tendency to pronounce the final vowel of this ending unnasalised was comparatively stronger. These remarks are in substance applicable to other cases of nasalization considered below.

§ **4.** (2) Genitives. As we shall see under § 51 **A**, the Apabhraṁśa presented by our text too, like the Śvetāmbara (or Gurjara) Apabhraṁśa of the San., has the 'assimilated' genitives. And since in the San. the gen. plur. differs from the sing. only in having the final vowel of the ending nasalized, we can naturally expect to find a parallel state in our text. But the genitive plural forms of the feminine इ-stems only come up to this expectation. They take °हि in the singular, and °हिँ in the plural. For the rest such a distinction does not exist. The gen. plur. ending of the अ-stems is completely identical with the sing. ending except possibly in one case उज्जाणहँ 193*d* (plural?) in the constituted text and in random cases in mostly one Ms., e. g., **A** जोयंतयहँ-पवहंतयहँ 54*a,b;* but such cases are too scanty to deserve more consideration. It is instructive to note that there occur about four gen. *sing.* forms (कामिणिहिँ 50*c*, कंतहँ 104*b*, असहंतियहँ 131*a*, आकंतियहँ 131*b*) with their ending nasalised. As कामिणिहिँ points out, their nasalisation is but the result of confusion with the plural ending and as such unjustified. Can it suggest that in the case of the gen. plur. ending of the अ-stems too, the nasalisation was optionally present?

§ **5.** (3) Nom. and Acc. plur. forms of neuter अ-stems. In our text there is no trace of the neuter forms in °अइँ, excepting three cases which can be shown as occurring under specific conditions (§ 52. *Remarks*). The case-ending of the two out of these three is written °अइँ and of the remaining one, °अइ. In the Prakrit passages we come across one or

two cases having their ending unnasalised. There does not occur a single case of 'enlarged' nom. sing. form of neuter अ-stems with the ending °अउँ.

§ **6.** (4) Pres. indic. 1. sing. In 17 cases all the three Mss. read the ending as °अउ, only once they agree in reading °अउं. Individually, once two Mss. have °अउं, and thrice only one (**C**). Thus here also the tendency to drop the Anunāsika is overwhelming.

§ **7.** (5) Pres. indic. 3. plur. The following figures indicate the comparative strength of different variants for the endings:

°हिँ	6	°इँ	0
°हि	19	°इ	11

Quite casually some one Ms. reads °हिं for °हि or confusing the third person singular forms in °अइ with the plural forms in °अइँ, nasalizes them. B has some 19 cases of pres. 3, *sing.* in °अइं.

§ **8.** (6) Individual words. Once (154*b*) all the Mss. read हउँ, once (117*d*) two and twice (65*c*, 169*c*) only one, while thrice (80*a*, 92*a*, 134*d*) they agree in reading हउ. So also the second person singular pronoun appears as तुहु at all its occurrences, while once (77*b*) we have the modern form तूँ (**B** तू). The pronominal forms पइ 7*a*, तइ 76*a*, 124*a*, मउ 81*a* etc. (more than a dozen occurrences) too appear without their final vowel nasalized. Further are to be mentioned कि 77*a*, 183*a* etc. (in combination with other particles: कि-हु 121*d*, कि-वि (**B** किं-वि) 91*b*); काइ (**C** काँइ) 124*a*; the locative adverbs तहि 102*c*, कहि 41*d* (cf. Hc. II 161); °सउ 74*b*, 79*a*, 99*a*. Such forms without the nasal mark are frequent in the Ap. texts composed in Eastern India as can be seen from the *Dohā-Kośas*. There also we come across हउ, मइ etc. See SHAHIDULLAH, p. 5; JACOBI: San. p. XXVIII mid.

Interchange between इ and य

§ **9.** Writing य for इ or vice versa is not uncommon for the orthography of the Jain Mss. in general. But in the Mss. of the SR. such cases are numerous and what is specifically noteworthy, all the three Mss. show a remarkable agreement in having य or इ at a particular place. This latter fact would suggest the probability of इ having in fact phonetically

developed into य. That it was actually so in some cases at least is clearly demonstrated by (i) रुन्नयण rhyming with मियनयण and कयवरिहिं rhyming with दयवरिहिं, and by (ii) विउयह (विउय° = विउइ = वियोगी) with the genitive ending °ह instead of °हि.

Such interchange of य, इ is seen also in the language of the *Dohā-Kosas* and in Old Bengali. For the development of medial °इ° into य under limited conditions in OWR. see TESSITORI, § 4 (5).

On the other hand in some other cases the orthographic origin of य is suggested by a glance at the variants: **C** falsely reads य for इ 15 times, **B** 7 times and **A** 4 times.

§ **10.** य is read for इ medial or terminal

(*a*) in the stem: रय (= रइ = रति) 22*a*, गय (= गइ = गति) 26*b*, 105*d* etc., कयवर (= कइवर = कविवर) 44*d*, छायउ (= छाइउ = छादितम्) 148*a*, विउय (= विउइ = वियोगी) 200*d*, perhaps also णायं (णाइ 'as if') 53*d*, णाय (णाइ 'as if') 170*b*, पायउ (= पाइउ = प्राकृतम्) 183*d*, केवय (= केवइ = केतकी) 205*d*, Pk.[1] सयलज्ज (= सइलज्ज = शैलजा) 40*a*.

(b) in the ending: °यण for °इण in the 'enlarged' instrumentals रुन्नयण 68*c*; कहिययण 91*c*, रहिययण 91*d*.

§ **11.** Conversely इ is read for °य° in मइरद्धउ (= मयरद्धउ = मकरध्वजः) 22*c*, आइन्नहिं (= आयन्नहिं i. e. आकर्णयन्ति) 45*a*, अइत्थि (= अयत्थि = अगस्ति) 159*b*, सइत्ति (= सयत्ति i. e. प्रमुदिता) 169*a*. The fact that **C** wrongly reads इ for य in 17 cases, **B** in 13 cases and **A** in 9 cases suggests that most of the above-considered cases may be simply orthographic.

§ **12.** Ya-śruti. In our text the conditions regulating the appearance of the 'य'श्रुति can be formulated thus: 'य'श्रुति is obligatory between अ आ and अ आ, forbidden before इ ई or उ ऊ and facultative in other cases. The solitary exception °मयूह (only in **B**) 137*b* is not quite certain as the particular text where it occurs has considerably suffered in transmission.

§ **13.** ण् and न्. Initially both ण् or न् appear. Non-initially, when single, ण् alone is permitted; when double or compounded with ह् mostly it is written न्न् or न्ह् and quite casually ण्ण्.

1 The language of the Pk. Gāthās of the Sr. is considerably influenced by Apabhraṁśa. Hence at several places the illustrations from these Gathās too have been included in this treatment. On the other hand, doubtful or obscure cases have not been touched upon as a rule.

§ **14.** व् and व़्. Many Ap. Mss. do not distinguish व् and व़्. They write always व् for both. Unlike these, the Mss. of the SR. write व़् and व् fairly correctly. Only in sundry cases they are confused with each other, as: णिवड (= णिविड = निबिड) 47a etc., विउणउ (= बिउणउ = द्विगुणकम्) 136b, वलाहग (= वलाहय = वलाहक) 160a, वाह (= बाह = वाष्प) 95b and 109b, वोल्लंत (= वेल्लंत i. e. अब्रवीत्) 95c, पुप्फंवर (= पुप्फंबर = पुष्पाम्बर) 202b, Pk. वरहिणी (= बरहिणी = बर्हिणी) and वरह (= वरह = बर्ह) 213a; वलियडय (= वलियडय) 80b, बाउलिय (= वाउलिय = व्याकुलिता) 94b.

For वश्रुति, म् > व् and elision of an intervocalic व् see § § 30, 33.

II Sound-Changes

§ **15.** Apabhraṁśa phonology is non-existent as an independent entity. It is fundamentally identical with the Pk. phonology. Only a few alterations are peculiar to Ap. or figure in it with a strikingly greater prominence and as such they merit special consideration. Some of these have been already anticipated in the section on Orthography. In the following treatment[1] changes that have been caused under the stress of metre are dealt with first under a separate caption.

Prosodic Alterations

§ **16.** A light syllable is made heavy

(a) by lengthening: आलंकियउ (= अलं° = अलंकृत enlarged) 48d, पावासुय (= पवा° from प्र + √वस्) 102c, 184a, पावास (= प° = प्रवास) 118c, साहार (= स° = सहकार) 134d, पासाहण (= पसा° = प्रसाधन) 179c, संगाइ (= संगइ i. e. संगेन) 156b (at the end of a Dohā-pāda), कुणाइ (= कुणइ = करोति) 217b (at the end of a Paddhaḍī-pāda); हीय (= हिय = हृत) 161c, लीअय (= लि° i. e. लात) 176b, कीयय (= कि° = कृत enlarged) 199d, अग्गीहर (= अग्गि° = अग्निगृह) 194b;

(b) by gemination of a simple consonant (i) either in the seam of compounds: णवब्भिस (= णवभिस = नव-बिस) 171a, चिरग्गय (= चिरगय = चिरगत) 181a, सब्भय (= सभय) 208c, °परव्वस (= परवस = परवश) 217c, Pk. दलव्वहल (so to be read metri causa for the textual दलवहल) 11a, (ii) or in the body of the word (confined mostly to continuants like nasals, sibilants, liquids): तंमाल (= तमाल) 56c, गंमिज्जइ (= ग°) 64d, गम्मियइ (= गमि°) 117f, गम्मियउ (= गमि°) 67d,

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1 The Prakritised passages of the SR. mostly in Varṇavṛttas and the section called वनस्पतिनामानि (St. 55–63) have been partially left out of consideration

संमाणिय' (= समा° i. e. समम्) 78*b*, किम्म-इ (= किम-इ i. e. कथमपि) 118*c*, दुम्म (= दुम = द्रुम) 194*d*; दुस्सार (= तुसार = तुषार) 184*d*, वुल्लीण (= वोलीण = व्यवलीन i. e. व्यतिक्रान्त) 204c. विज्जम्भइ (= विजृम्भते) 25*b* is probably regular as being based on a pronunciation *विज्रंभते;

(c) by the preservation or addition of an Anusvāra: सुहं (the Pk. acc. sing. = शुभम्), णायं (= णाइ 'as if') 53*d*, Pk. अमियंझरणो (= अमिय-झरण = अमृतक्षरण) 33*a*.

It may be remarked *en passant* that later on, the tendency to consonantal gemination for metrical reasons noted above becomes stronger and stronger so much so that it comes to form a striking characteristic of the language of the Dingala (or Old Mārwāṛi) poetic literature cultivated by the bards of Rājaputānā.

§ **17.** A heavy syllable is made light

(a) by shortening a long vowel: गंधमोय (= गंधामोय = गंधामोद) 203*a*, झल[1] (= झल = ज्वाला) 137*f*; सियल (= सीयल = शीतल) 210*c*, बहिरयंति (= वहीं° = बधीरयन्ति) 218*d*; हुय (= हूय = भूत) 87*b* etc. कवालिय 185*d* is not कापालिक but कपालिन् enlarged with "कः स्वार्थे". Pk. पहर 72*a* is according to Hemacandra (I 68) shortened from प्रहार, but really speaking it is freshly formed from the verb √पहर (cf. § 46, iii.);

(b) by simplification of a geminated consonant in the seam of compounds: उमुक्क (= उद् + *मुक्क i. e. मुक्त) 25*b*, उरुन्न (= उद् + *रुन्न i. e. रुदित) 97*a*, उछित्त (= उद्+क्षिप्त) 120*c*, उसास (= उद्+श्वास) 191*a*, उससंतिय (= उद्+श्वसती enlarged) 83*c*, उवेय (= उद्+वेग) 136*b*, उणंदीयइ (= उद्+नंद्यते) 182*b*, दुगह 120*b*, etc. (7 times), निभंति (i. e. निर्+भ्रान्तम्) 138*d*; सउन्न (= सम्+पूर्ण) 24*c*, 98*b*, √समा = सम्+ √मा as in समाइ 81*b* and समाणा 80*b*; Pk. समुह (= सम्+सुख) 13*b*, सपुण्ण (= सम्+पूर्ण) 33*a* (cf. § 31 end);

(c) by the weakening of the अनुस्वार to अनुनासिक in सिंगारु (so to be read metri causa) for सिंगारु (= शृङ्गारम्) 167*c*.

Vowel-Changes

(1) Change in the *quantity* of the vowel.

§ **18.** The causative suffix °आव becomes °अव when applied to the roots either ending in a long vowel or having a heavy root-syllable: ठवइ 27*a*, ठविय 135*c* and संठविय 195*c* (all from √ठा), णिम्मविय (from √णिम्मा) 31*a*; विंभविय 46*a*, उल्हवइ 137*f*, 138*b*, धीरवइ 116*d*. मावइ

1 Deśya झल "मृगतृष्णा", "ज्यंशे तृष्णा" is different. Our word is preserved in Dingal. See *Veli Krisan Rukamaṇī-ri*, 110 *b*.

(meaning माइ) 141*b* appears to be an exception and बोलावियउ (= बोल्लावियउ from √बोल्ल) a fresh analogical formation (cf. Guj. बोलाव्यो).

(2) Change in the *quality* of the vowel.

§ **19.** °अ° becomes इ (mostly in the closed syllable): णिमिसिद्ध (= णिमिसद्ध = निमिषार्द्धम्) 19*d*, 30*a*, 68*a*, 182*c*, ससिहर[1] (= ससहर = शशधर) 42*b*, 91*a*, ईखोड (= इक्खोड = अक्खोड = अक्षोट) 56*b*, बलियडय (= बलयडय = वलय + ड enlarged) 80*b*, उक्खि (= उक्कंख = उत्काङ्क्षा) 108*a* (cf. also the variants for °उक्कंखिरिय 26*a*), कोसिल्ल (= कोसल्ल = कौशल्य) 186*b*, गग्गिर (= गग्गर i. e. गद्गद) 29*c*, 66*c*.

It is of orthographical interest to note that in the variants, **A** reads 19 times इ for अ, **B** 13 times and **C** 30 times. For this tendency under special condition in Owr. see Tessitori § 2 (1).

§ **20.** °अ° becomes उ in अंजुलि[2] (= अञ्जलि) 130*b*, पउदंडउ (= पय° = *पदद्ण्डकः) 140*a* and °पउहर (= पय° = पद्धरा) 24*b*.

In the variants उ is read for अ 4 times by **A**, 5 times by **B** and 9 times by **C**.

§ **21.** °इ° becomes अ in विरहणि (= विरहिणी) 22*c* (Pk. 116*b*), सिहण (= सिहिण = *शिखिनौ i. e. स्तनौ) 28*d*, 135*b*, धरत्ति (= धरित्ति = धरित्री) 41*b*, दयवर (= दि° = द्विजवर) 44*c*, णिवड (= णिविड = निबिड) 47*a*, 64*c*, etc. (9 times; in all cases except two, **B** reads णिविड), णिरवक्खि (= णिरविक्खि i. e. निरपेक्षम्) 78*a*, वसण (= वसिण = वशेण) 95*c*, भज्जरिय (भज्जिरिय) 98*c*, सलज्जरिय (= सलज्जि°) 98*d*, आभंगियइ (= अब्भि° from अभ्यञ्ज) 101*b*, घरणिय (= घरिणिय = गृहिणी enlarged) 103*b*, विणग्गय (= विणि° = विनिर्गत) 122*a*, 142*b*, सिवण (= सिविण = स्वप्न) 154*a*, नंदणी (= नंदि° = नंदिनी) 170*d*, दंति (= दिंति?) 171*c*, °सरि (= सिरि = श्री) 171*d*, विलत्तउ (= विलि° = विलिप्त enlarged) 178*a*, णंदीयइ (= णि° = निद्रीयते) 182*a*, विवह (= विविह = विविध) 195*a*, परिखिल्लरी (= परिखिल्लिरी) 219*c*; cf. also the variants for किंकिणी 26*d*, 219*d*.

§ **22.** As regards the cases noted above certain phonetic limits allow themselves to be clearly distinguished. Firstly, excepting दयवर, वसण and दंति which may be the result of scribal carelessness, in all the cases °इ° becomes अ only when it is

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1 ससिहर occurs also in the *Veli Krisan Rukamaṇī-rī*, 27 *d*. cf. दिणियर = दिणयर (= दिनकर) in *Ḍhōlā-Mārurā Duhā*.

2 अंजुलि occurs also in the *Rāmacaritamānasa* I, 191, 7*a*.

Shahidullah connects √जुण with Sk. √मन् (cf. Pischel, § 489), but its derivation from Sk. √ज्ञा by anaptyxis appears least objectionable.

followed or preceded by another इ in the adjoining syllable. Secondly, out of the two इ's thus occurring in juxtaposed syllables, one that stands in the initial or final syllable of the word is preserved; the other becomes अ. But when both the इ's occur medially or if the word is dyssyllabic, it is the final °इ that is preserved. In णंदीयइ the second °ई is essential for the individuality of the form and also it is long. So the preceding इ though initial has to change. Thus the process of dissimilation plays here an active role. In the variants अ is read for इ 25 times in **A**, 16 times in **B**, 30 times in **C**. For the general tendency of इ>अ in Owr. see Tessitori § 4 (1).

§ **23.** °उ° becomes अ.

(a) In individual words: फरसउ (=फरु°=परुष enlarged) 18*c*, 144*c*, 222*c*, पलट्टिहि (=पलुट्टिहि) 117*c*; उत्तंग (=उत्तुंग) 24*b*, चउग्गणी (=चउग्गुणी i. e. चतुर्गुणा) 156*b*, कुसम (=कुसुम) 183*f*, 193*d*, Pk. कुक्कस (=कुक्कुस) 16 *b*. In the last four cases the second of the two उ's in the consecutive syllables is dropped. The cases णिवडब्भर (=णिवडु° i. e. निबिडोद्धुर) 47*a*, सलिलब्भव (=सलिलु°=सलिलोद्भव 66*b*, रहसच्छल (=रहसु°=रभसोच्छल) 179*c*, सूरग्गउ (=सूरु°=सूरोद्गमः) 181*b*, गंधक्करिस (=गंधु°=गन्धोत्कर्ष) 195*a*, सुकुलग्गय (=सुकुलु°=सुकुलोद्गत) 152*a* may have an orthographic origin. Among the Mss., **C** exhibits a stronger tendency than either **A** or **B** to drop the उ-hook. **A** drops it 5 times, **B** 5 times, but **C** 18 times. The figures exclude the cases of nominative singular forms without the उ-hook. For the tendency of अ>उ in Owr. see Tessitori, § 5 (1).

(b) The ending °उ of the nominative sing. of the masculine अ-stems is dropped sometimes when it is followed by an enclitic: इक्क-इ (=इक्कु-इ=एकम्+अपि) 99*d*, अन्न-इ (=अन्नु°=अन्यद्+अपि) 117*b*, पुण-वि (=पुणु वि=पुनः+अपि) 137*f*, etc.

(c) सु°, prefixed to adjectival words as an emphatic element becomes स.° For the examples see § 48, ii.

§ **24.** The cases of इ appearing as य and °य° appearing as इ have been previously dealt with under § § 10, 11. Further, °उ° becomes व in णेवर (=णेउर=नूपुर) 27*d*, 171*d*, °आवलय (=आउ°=आकुल enlarged) 113*d*, °गोवर (=गोउर=गोपुर) 178*d*; Pk. पावस (=पाउस=प्रावृष्) 153*b*.

For the same tendency in Gujarātī see Turner 'Gujarātī Phonology' (JRAS. 1921), § 29.

§ **25.** ए becomes इ[1]

(a) always, when in a closed syllable: पिक्खइ (=पेक्खइ= प्रेक्षते) 96c and other forms and derivatives from √पिक्ख, मिल्हउ (from √मॆह्ल) 86c and other forms of √मिल्ह, इक्क (=ऍक्क=एक) 100c and its other derivatives, सिज्ज (=सॆज्जा=शय्या) 173c, etc. etc.

(b) casually, in an open syllable: इम(=एम) 54a, तिम(=तेम) 103d, जिम (=जेम) 103d, किम (=केम) 69b, इहु (=एहु=एषः) 151d, हिमंत (=हेमन्त) 186b, 204b.

cf. Tessitori, § 7 (1).

§ **26.** °ओ° becomes °उ

(a) always, when in a closed syllable: दुग्गच्चिय (=दो°= *दौर्गत्यिक) 18d, मुत्तिय (=मो°=मौक्तिक) 118d, जुन्ह (=जो°=जोन्हा=ज्योत्स्ना) 160d, कंदुट्ट (=कंदोट्ट) 162a, कुंज (=कोंज=क्रौञ्च) 164c, णवजुव्वणी (=णवजो°= नवयौवना) 220a.

(b) casually, in an open syllable: णिउइय (=णिओ°=नियोजित) 112b, विउय (=विओइ= योगी) 200d, सुसंतिय (=सो°=शोषयन्ती enlarged) 123c.

cf. Tessitori, § 8.

§ **27.** Vowel contraction. (a) In individual words:

°अया°>आ in सुन्नार (=*सुन्नआर=स्वर्णकार) 108a, साहार (=सहआर=सहकार) 134d, similarly सहार 211d, अंधार (=अंधआर=अंधकार) 139c;

°इई°>ई in तीयय (=*तिईयय=तृतीयक);

°अउ°>ओ in तो (=तउ=ततः) 18d, 29c, सामोर (=सम्मउर=*संबउर= शाम्बपुर)[2] 42a, मोर (=मऊर=मयूर) 212b, Pk. आसोय (=आसउय=अश्वयुज् enlarged) 172a, cf. also इंदोअ (=इंदओव=इन्द्रगोप) 143d, चंपाएल (=चंपयएल= चंपकतैल) 187d; cf. relevant cases from Tessitori § § 9, 11;

°इअ>इ in पडिलिउ[3] (=प्रति+अलीकम्? cf. Pāli अलिक 'contrary'; पच्चलिउ

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1 A comparison of the inflected forms of one specimen of Ap. like that represented by, say, the *Mahāpurāṇa* of Puṣpadanta with those of another specimen like one represented by our text (e. g. instr. sing. in °एण or °ऍण: that in °इण, instr. plur. in एहिँ or ऍहिँ: that in °इहिँ, loc. sin. in °ऍ: that in °इ, gen. sing. in °इहेँ: that in °इहि, abs. in °एवि or ऍवि: that in °इवि; nom. sing. in उ: that in °अ, abl. sing. in °अहोँ: that in °अहु etc.) naturally compels one to include the terminational elements, also in the phonetic treatment. But to do so appears premature as yet, since it involves unsolved chronological and dialectological problems relating to Apabhraṁśa.

2 See Katre: 'A Muslim contribution to Apabhraṁśa literature'—*The Karṇāṭaka Historical Review*, Jan.—July 1937, p 18f.

3 पडिल्ला occurs also in the Sc. VIII 35b.

Hc. IV. 420) 89*b*, 100*d*, 106*d*, 162*d*—cf. Ardha-Māgadhī पडिणीय = प्रति+अनीक;

°इउ°>उ in √पउंज (= पडिउंज i. e. प्रति+√युज्) 110*b*, 223*a*—beside √पडिउंज at 91*a*, पउत्तय (= पडिउत्तय = प्रतिवृत्त enlarged) 124*d*—beside पडिउत्त 222e. For the loss of the final °इ of पडि° (<प्रति) in a compound when followed by a dissimilar vowel see PISCHEL, § 163, where it is said to be mostly confined to Ardha-Māgadhī.

§ **28.** (b) Besides the above-considered cases, there is a series of contractions which possesses a morphological interest[1]:

firstly, °अय is contracted to आ at the end (i) of the enlarged masc./neu. अ-stems: तूरा° (= तूरय i. e. तूर enlarged with "कः स्वार्थे") in तूरारव 218*d* and Pk. तंदुला° (= तंदुलय i. e. तण्डुल enlarged) in तंदुलाखीरी 16*a*; (ii) of the nom. acc. plur. forms of masc./neu. अ-stems: e. g., दड्ढय becomes दड्ढा 166*b* (see § 41).

secondly, इय is contracted to ई at the end of the enlarged fem. इ-stems. Thus Sk. मञ्जरी appears in Ap. as मंजरि in accordance with the Law of Shortening of the Finals (see § 11). When enlarged with "कः स्वार्थे", it becomes मंजरिय. Finally मंजरिय is contracted to मंजरी (210*b*) and consequently it converges with the tatsama मंजरी. For other such cases in our text see § 41 (d);

thirdly, following the analogy of such enlarged feminines in °इय, final °इय of whatever origin is in some cases contracted to ई: pret. part. चडिय becomes चडी 161*d* and probably तुट्टिय becomes तुट्टी 78*b*, पालिय (= पालिका?) becomes पाली 79*b*, पडिल्लिय (162 *d*) becomes पडिल्ली 89*b*;

finally, for the instrumentals in °ई<°इय see § 56.

This tendency has fully worked out itself in Gujarātī. See TURNER, § 27 (3), (4); DAVE, p. 6.

§ **29.** Loss of initial vowel. वक्खर (= उवक्खर = उपस्कर?) 95 *d*, रन्न (= अरण्ण = अरण्य) 146*a*, रविंद[2] (= अरविंद) 183*b*, Pk. 34*a*.

cf. TESSITORI § § 2 (4), 5 (3).

§ **30.** Like the ya-śruti, va-śruti too appears in stray cases (between उ and a following vowel, *as also* between any two vowels) to bridge up the hiatus created by the elision of

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1 See HP. p. 154, § 25; As. p. 7 ff.

2 This raises a strong presumption in favour of there being रविंद at those places where ALSDORF would rather have अरविंद. See HP. p. 159 foot-note.

an intervocalic stop: रुवइ (=रुदति) 25*a* etc. (thrice), उवर (=उदर) 135*a*, केवइ (=केतकी) 53*d* etc. (thrice), चावइ (=चातकी) 133*a*.

cf. TESSITORI, § 34.

§ **31.** Anusvāra and Anunāsika. For the Anunāsika see § § 2–8. Final Anusvāra is present in जं 27*a*, 82*c* etc., तं 28*c*, 41*a* etc., किं 91*c* (किं पि 82*c*), णं 96*d*, 97*d* etc.; besides these, in णायं 53*d*, खणं 166*d* and सुहं 201*a* (the last two, Pk. accusatives used adverbially) it owes its presence to metre. It is a quite possible alternative to assume that समुह, सउण्ण and समाइ (see § 17(*b*)) represent respectively *ंसमुह, etc. through a weakening of the nasal in संमुह (=संमुख), etc. With सउण्ण and संपुण्ण cf. कि–वि and किंपि.

Consonant-Changes

a) SINGLE CONSONANTS

§ **32.** Voicing. The stray cases of voicing that are met with in the SR., to wit, अणेग (=अनेक) 177*b*, एग (=एक) 180*d*, वग (=बक) 140*d* (besides one case of the preservation of a voiced consonant in जग (=जगत्)137*e*) are quite familiar to the Prakrit. अगर 189*a* retains the °ग्°. कुंज (=क्रौञ्च) 164*e* and perhaps पल्लंग 188*d*—reading uncertain—(=पर्यङ्क) present rare cases of voicing a voiceless stop in the group (nasal+stop)—a trait of the Sindhī–Panjābī-Lahndā group.

§ **33.** Changes of म् and व्.

A. Intervocalic म् (through वँ्) becomes व्, which according to **C.** below is occasionally[1] elided: डवण (=दमन) 62*d*, उन्नवियय (=उन्नमित enlarged) 148*b*, रवन्नउ (=*रमण्यकम्) 180*c*, 201*b*, रवणिज्ज (=रमणीय) 207*d*; ठाइ (=loc. sing. from *ठाव=ठाम=स्थामन्) 43*c*, etc., सउ (=सवुँ=समम्) 74*b*, 79*a*, 99*a*, पउक्क (=पवुँक्क=प्रमुक्त?) 111*c*, 217*b*, सूरुग्गउ (=*सूरुग्गवुँ=सूरोद्गमम्) 181*b*, पंचउ (=पंचवुँ=पञ्चमम्) 183*d*, सुयरंतिय (=*सुवँ°=सुम=स्मरन्ती enlarged) 191*b*, धूइण (=*धूविंण=धूमेण?) 193*b*. Elsewhere in the text, the °म्° is retained in the words that are identical with or allied to the above-treated cases, e. g. पंचमु 53*c*, रमणीउ 183*a*, etc. In वम्मह (=मन्मथ) 97*b*, 103*a* (quite common in Pk.), though initial, म् has become व् through dissimilation.

B. Conversely nasalised व् (i. e. वँ्) becomes म् in इम 54*a*, जिम 103*d*, तिम 103*d*, किम 69*b* respectively from एम<एवँ, etc.

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1 This and similar facts indicate that in the mixed language of the SR. forms belonging to an earlier phonetic stage and those belonging to a later stage stand side by side with each other.

C. Intervocalic व् original or secondary (i. e. resulting from an original प्, ब् or म्) is elided in a considerable number of cases:

(a) before the initial इ or ए of an ending or a suffix; (i) in the final syllable: सरलाइवि (= सरलाविवि, abs. from √सरलाव = *सरलापय्) 26*b*, मंनाएवि (= मंनावेवि) 74*a*, भाइयइ (= भावि° i. e. भाव्यते) 52*a*, चडाइयइ (= चडावि° from √चडाव) 52*b*, लाइयइ (= लावि° from √लाव i. e. लागय्) 189*a*, सुहाइयइ (= सुहावि° = सुखाप्यते) 189*b*; धूइज्जइ (= धूवि° from √धूव = धूपय्) 189*a*; रुइवि (= रुविवि, abs. from √रुव). 67*a*, मंनाइ (= मंनावि, abs. from √मंनाव): भाइण (= भाविण = भावेण) 95*c*, 183*d*, धूइण (= *धूविण = धूमेन) 193*b*; °भाइ (= भावि i. e. भावेन) 19*c*, ठाइ (= *ठावि = ठामि from स्थामन्) 43*c*, etc.; पाइ (= *पावि = पापिन्) 191*f*, पाइय (= पाविय from √पाव = प्राप्) 114*b*; (ii) in the body of the word: कयवर (= कइ° = कवि°) 44*d*;

(b) before (mostly) the terminational उ and medial उ or ओ: रउ (= रवु = रवः) 45*b*, etc. (five times), संताउ (= संतावु = संतापः) 76*b*, जीउ (= जीवु = जीवः) 154*c*, 217*d*, पाउ (= पावु = पापम्) 206*d*, तंडउ (= तंडवु = ताण्डवम्) 212*b*; सउ, सूरग्गउ, पंचउ (see **A.** above); मयउ (= *मयवु = मृगव्यु) 83*b*; सउन्न (= *सवुन्न = संपूर्ण) 24*c*, तिउर (= *तिवुर = त्रिपुर) 42*b*, अउव्व (= *अवुव्व = अपूर्व) 46*a*; पउक्क (see § 33); विउद्धी (= विबुद्धिय i. e. विबुद्धी enlarged) 154*a*; कओल (कवोल = कपोल) 187*b*.

(*c*) before अ: तिहुयण (= त्रिभुवन) 18*a*, etc. (thrice), भुयण (= भुवन) 130*d*, etc. (thrice), सुयरंतिय (see **A.** above), cf. सकोयलु (**A B**; = सकोमलम्) 123*c*, धुय (= ध्रुवम्) 209*b*; णिअत्तय (= णिवत्तय = निवृत्त enlarged) 30*d*, Pk. अणियत्त (= अणिवत्त = अनिवृत्त) 84*a* and अणियत्ती (= अणिवत्ति = अनिवृत्ति) 128*a*, इअ (= इव) 193*d*; णेय (= नैव) 30*d*, 99*c*, 111*b* etc.; गोयंगण (= गोवंगण = गोपाङ्गना) 116*b*.

In many a case the alternative form with the °व्° preserved also occurs in the text. This tendency to drop intervocal व् is discernible in the Midland dialects Braj, Khaṛī Bolī, etc. For Early Maithilī cf. VR. § 18.

§ **34.** Miscellaneous.

A. °स्° becomes ह्[1] in[2] संनेह° (= संदेस = संदेश) 19*b*, Pk. 4*b*, दह

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1 Ḍingal has पुहप in accordance with this tendency. In the light of other cases from the text collected here (cf. PISCHEL see also § 35 (vi) below) there would remain no difficulty in the way of connecting संनेह with संदेश as against सस्नेह which otherwise suggests itself as the Sk. original of संनेह (See KATRE: 'A Muslim contribution to Apabhraṁśa Literature'—*The Karṇāṭaka Historical Review*, Jan.—July 1937, p. 16). The derivation is also supported by the com. and the subject-matter of the poem.

2 In desinences the ह् in the gen. sing., in the *h*-future and in °हि of the pres. 2. sing. derives from an original स्.

(= दस = दशन्) 58*b*, 145*a*, दियह (= दिवस) 123 *b*, Pk. 126*a*, 127*b*, णिवेसिय (= णिवेसिय = निवेशित) 189*d*, Pk. वरिहण (= वरिसण = वर्षण) 84*a* and √साह 'tell' (= शास्, not साध्) as in साहेइ 82*b*, साहि 104*b*.

B. Loss of °ह्°. Only four genuine cases of the elision of an intervocalic ह् are offered by our text: pres. 3. plur. forms in °इ (see § 62), तूं (77*b*) from तुहुँ, the pronominal form तुअ (= तुह) 78*b*, 86*d*, etc. and probably वट्टाऊ (<*वट्टवाहुय = वर्त्म+वाह्+उक) 222*c*. दीउन्ह (= दीहुन्ह = दीर्घोष्ण) 83*b* etc. is haplological (see § 40. iii). The other cases are either only apparent or doubtful: सउ 74*b*, etc. is quite satisfactorily derivable from समम् (see § 33. A.) and hence we need not look for it to सहु (= सह). सइत्तिहिँ 169*a* is not सहितामिः as taken by the com. सइत्त (= सयत्त) is altogether a different word. cf. Deś. VIII 5: सयत्तो मुदितः.

For this tendency in the langunge of the *Dohā-Kośas*, see SHAHIDULLAH, p. 34. For OWR. see TESSITORI, § 37.

b) CONJUNCTS

§ **35.** i. °ज्ज्° of the passive appears as ज्झ् in √झिज्झ = झिज्ज (from √क्षि): झिज्झंति 103*d*, झिज्झउ 165*a*, झिज्झंत 165*a*. The alternative form also occurs: झिज्जइ 156*b*. cf. Mārkaṇḍeya, *Prākṛtasarvasva*, p. 63; 7, 20.

ii. ज्व् of √ज्वल् optionally becomes झ or ब. झाल 131*c*, etc. (four times), झलकंत 131*c*, झलकंतिय 140*a* and झलक्किय 106*d* (all from √झलक्क = ज्वल्, see § 46. i.); बलइ 113*c*. Foms with ज (ज्ज) also occur: जलंतिय 131*c*, पज्जलिय 170*c*.

iii Geminated ल्ल् becomes aspirated in the forms of √मिल्ह (from √मेल्ल): मिल्हउ 86*c*, etc. (refer to the शब्दकोष under √मिल्ह).

For this change in Early Maithili see VR. § 22. cf. TESSITORI, § 42. Old Bengali also has √उल्हस from√उल्लस.

iv. The group (sibilant+stop) appears as double stop (*a*) in the seam of compounds: अच्चरिय (= आश्चर्य) 120*d*, Pk. 149*b*, चउक्कय (= चतुष्क enlarged) 125*b* (contrast जोइक्ख 8*b* = ज्योतिष्क), दुत्तर (= दुस्तर) 142*a*, दुक्कर (= दुष्कर) 204*d*, Pk. दुप्पिच्छ (= दुष्प्रेक्ष्य) 11*a*; (b) in other cases: °सक्कुलिय (= सक्कुलिय = शष्कुलिका) 23*b*, Pk. अवहट्टय (= अपभ्रष्ट enlarged) 6*a*.

v. The group (nasal+non-nasal stop) is assimilated to double nasal in संनेह° (= संदेस = संदेश) 19*c*, Pk. संनेहय 4*c*, cf. संनेहडउ (**A**) 80*a* (otherwise संदेसउ 68*b*, etc.), सामोर (= *साम्मउर = *साम्बउर = शाम्बपुर) 42*a*. In Early Maithilī this tendency to assimilate a post-nasal

stop has already set in. See Vr. § 13, end. For Gujarātī cf. Turner, 'Gujarātī Phonology' (JRAS, 1921), § 78.

vi. Nasal+consonant instead of double consonant is found in मुंदड्ड (from मुद्रा+°ड enlarged) 81*b* (cf. Early Avadhī मूँद), निंद (= निद्रा) 190*a*, 191*b*, णंदीयइ (= निद्रीयते) 182*a*, अंसु (= अश्रु) 89*b*, 118*c*, (already in Pk.), फंस from स्पर्श in फंसहि 98*b*; पंखुडिय (= पक्खुडिय) 27*d*, मुंध (= मुग्धा) 66*d*, मुंधि 82*d*, etc. (five times), विंभल (= विब्भल = विह्वल) 46*c*; ओसासंभम (= उच्छ्वास-भ्रम) 97*a*, संकाश (= सत्काश?) 163*b*.

§ **36.** vii. Simplification of a double consonant. This New Indo-Aryan tendency is attested by several words:

(a) *without* compensatory lengthening in सकुलिय (= सक्कु° = शष्कुलिका) 23*b*, कणयार (= कण्णियार = कर्णिकार) 60*b*, वखाणियइ (= वक्खा° from व्याख्यान) 65*a*, कपूर (= कर्पूर) 79*a*; इकत्ति (= इक्कत्ति from एकत्र) 80*b*, इकल्लिय (= इक्क° from एक+°ल्ल enlarged) 92*b*, इकट्ठ (= इक्कट्ठ = एकस्थ) 180*d*—all of these are words with their first two syllables heavy in the original; चूडिल्लउ (= चूडिल्लउ = चूडा+इल्ल enlarged) 110*d* (cf. चूडिल्लउ 113*f*) and झलकंत (from √झलक्क) 131*c*, 140*a*—both with a heavy suffix; मयउ (= मयच्चु = मृगव्यु) 83*b*, आलस (= आलस्य) 105*d*, पलुटंति (cf. पलट्टि 130*c*) 195*d*, सवि (= सव्वे = सर्वे) 209*b*; °स (= °स्स) of the pronominal gen. sing. as in तसु 85*d*, 94*e*,*f*, जसु 70*a*, कस 49*a* and °स (= °स्स) of the future as in कहिसु 91*c*, पयासिसु 117*b*.

(b) *with* compensatory lengthening in वेसा (= वेस्सा = वेश्या) 46*b*, ऊसास (= उस्सास = उच्छ्वास) 97*a*, ऊसारिय (= उस्सारिय = उत्सारित) 186*d*, नीसास (= निस्सा° = निःश्वास) 83*c*, 85*c*, नीसरइ (= निस्स° = निस्सरति) 54*c*, वीसरइ (= विस्स° = विस्मरति) 54*c*, दीसहि (from दिस्स° = दृश्य°) 68*d*, सीस° (= सिस्स = शीर्षन्) 178*c*, पीसियइ (from पिस्स = पिष्य°) 187*a*, संमीसियइ (from संमिस्स = सम्+मिश्र्) 187*b*, Pk. दूसइ (from दुस्स° = दुष्य°) 40*b* and आसोय (= *अस्सउय = अश्वयुज् enlarged) 172*a*; in the the gen. ending in जासु 70*a* and पियासु 70*b*—all these cases involve simplification of °स्स°; बोलावियउ (= बोल्ला° from √बोल्ल) 41*c*, बोलंत (= बोल्लंत) 95*c*, फोफल (= फोप्फल = पूगफल) 188*b*, सामोर (= सम्मउर = सम्बउर = शाम्बपुर) 42*a*, ईखोड (= इक्खोड = अक्षोट) 56*b*, ताकं (= तक्कं from √तर्क्) 104*a*, आगंतिय (= जग्गं° from *जाग्र° i. e. जागृ°) 147*c*, परावसि (= परव्वसि = परवशा) 151*b*, साव (= सव्व = सर्व) 202*b*; आभंगियइ (= अब्भं° from अभ्यञ्ज; **C** reads अब्भंगियइ) 101*b*.

§ **37.** viii. Simplification of a consonant-group following a long syllable, with *once more* reduction of the consonant resulting from this simplification is seen in दीह (= दीघ = दीर्घ) 25*c*, वाह 95*b* or बाह (= *बाफ = बाष्प) 109*b* etc., जीह (= *जीभा = जीह्वा) 132*a*; Pk. °माइ° (= माय = *माता = मात्रा) 32*a* and तंतीवाय (= तंत्रीवाद्य?) 10*a*. Most

of these cases are already known to Pk. (especially to Ardha-Māgadhī)[1].

In विहल° (= *विभल = विब्भल = विह्वल) 130*d*, in the postposition °महि in मणोमहि(= मनोमध्ये; contrast मज्झहि 203*c*) 166*a* and probably in अरविय (= अरविन्द) 137*a* this sort of double reduction (or "double shift") is seen even though the preceding vowel is short.

§ **38.** Anaptyxis[2].

(a) Some notable cases in general: सणेह (= स्नेह) 19*d*, 88*b* and सिणेह 100*b* (otherwise णेह 23*a*); समरंत (from स्मर्) 86*a*, समरिय 181*a* and सुमरंत 103*b* etc. (otherwise सरवि 97*b*, सारसि 165*d*); °सरि (= श्री) 171*d*, वरसंतिय (from वर्ष्)183*d*, दरसिय (from दर्श्) 223*b*, दरसिज्जइ 164*a*, हरसिय (from हर्ष्) 223*c*, Pk. वरहणी (बर्हिणी) 213*a*, वरह (= बर्ह) 213*a*—all these on the one hand and वरिस (= वर्ष) 204*a*, फरिस (= स्पर्श) 191*c*, etc., °(अ)करिस (= उत्कर्ष) 195*a*, Pk. वरिहण (= वर्षण)84*a*—all these on the other; this collocation shows the newly-developed tendency of using अ as the 'parting' vowel side by side with the old इ. Further we have to add सुविण (= स्वप्न) 94*c*, etc., करिण (= कृष्ण) 177*a*; मणमत्थ (= मन्मथ) 83*a* and तत्तक्खणे (= तत्क्षणे) 82*a* (both metri causa); पडिउट्ठिय(= प्रति+उत्थित i. e. प्रत्युत्थित) 28*a*;

cf. Tessitori, § 2 (6) a.

(b) Certain form-types based on anaptyxis. The absolutives in °इय (§ 68) like निवेसिय have evolved from the prototypes like निवेश्य by the dissolution of the consonant-group in the final syllable. Same is the case with the passives in °इयइ/°इज्जइ. (§ 71). Forms like Sk. कथ्यते would give *कहियए and after the substitution of the active for the middle endings, कहियइ; difference in accent would develop this further into कहिज्जइ (Pischel § 91). And finally the gerundives in °इय/°इज्ज. (§ 70): here also the Sk. gerundives like कथ्य would give कहिय and कहिज्ज in accordance with the difference in accent, the twofold development being exactly parallel to that of the passive ending.

cf. also the two isolated instrumentals उससंतिया and वरसंतिया[2] (§ 44).

§ **39.** Gemination. It relates to the intervocalic stops which otherwise are elided in the Middle Indo-Aryan. It

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1 cf. Shahidullah, p. 37-38.

2 It is to be borne in mind that the cases noted in this as well as the next article mostly concern words that are semi-tatsama or 'modified borrowings' from Sanskrit.

appears in पंडित्त (= पंडित) 20*c*, मणमत्थ (= मन्मथ) 83*a*, तत्तक्खणे (= तत्क्षणेत्य 82*a*, पडिल्लिय (cf. पडिल्लिउ 106*d*, see § 27) 162*d*, तिलक्किवि (from तिलक्क = तिलक) 168*a*, अलिक्कय (= अलीक enlarged) 211*a*, Pk. सयलज्ज (= सइ° = शैलजा) 40*a*.

Three novel cases based on assimilation are पंडित्त (= पाण्डिट) 19*a*, णित्तु (= नित्यम्) 202*d* (beside णिच्च 115*d*) and रत्थ (= रथ्या) 218) (beside रच्छ 175*b*).

§ **40.** Other casual phenomena.

i. Consonantal assimilation is found in फोफल (= फोप्फल = *पोप्फल = पूगफल) 188*b*. cf. also 46*c* (**B C**) भिंभल = *भिब्भल = विब्भल = विह्वल. Note also vocalic assimilation in सिवण (for सिविण) 154*a* from सुविण (= स्वप्न). Besides these cases of *regressive* assimilation, we have in √झिज्झ (§ 35, i) for झिज्ज a case of *progressive* assimilation.

ii. Metathesis explains पावयण° (= पावणय = प्रापणक) 28*c*, and विसुंठलय 115*a* for विसंठुलय. Both may be simply orthographic.

iii. Loss of a syllable (or a consonant): (a) haplological in दीउन्ह (= दीहुन्ह = दीर्घोष्ण) 83*b*, 111*a*, Pk. 90*a*, जाइसि (= जाइसिसि) 41*d*, दुक्खिन्निया (= दुक्खखिन्निया = दुःखखिन्ना) 85*b*, 147*a*; similarly दुक्खिज्जि 115*c* to be somehow derived from दुक्ख+खिद्य (?) (cf. Pk. खिज्जिअ = खिन्न); छेअर (= छेययर = छेकतर) 18*d*, पहियण (= पहिययण = पथिक-जन) 31*b*, णिद्दयर (= णिद्दययर = निर्दयतर) 67*d*; (b) relating to a medial °य followed by a conjunct in कंटग्ग (= कंटयग्ग = कण्टकाग्र) 206*b*.

iv. Contamination appears responsible for √पेस (in पेसिय 95*c*, पेसिज्जइ 140*a*) = √पेह°~√पास. If गुहिर (49*c*, Pk. 37*a*) cannot be satisfactorily explained as made up of √गुह+°इर (participial suffix, see § 46. ii.), we have to assume that it has resulted from गहिर (= गभीर) being contaminated with गुहा or कुहर. cf. SHAHIDULLAH, p. 35 mid.

Law of Shortening of the Finals

§ **41.** Following ALSDORF (see As. p. 7) we can thus express the law: the most outstanding change that characterises the Ap. linguistic stuff as contrasted with the Pk. one is the shortening of the final vowel of all the mono- or poly-syllabic words. In other words, *all the purely Ap. words (including the feminine bases) always end in a short vowel.* This powerful tendency is intersected by (1) Prakritisms and (2) lengthening due to secondary contraction. The latter counter-tendency gains much ground later on and becomes a normal feature of the New Indian phonology.

In several of the exceptions to the above law in our text, the length of the final vowel is protected by a following enclitic. Thus we have का-वि 41*c*, 47*c*, 48*a*; के-वि 195*d*, 196*a* (कि-वि also occurs), सो-वि 197*b*; बे-वि 80*b*; को-इ 94*e*, 183*c*, *d*; को-पुणु 94*f*, ते-य 103*a*, दिसा-य 193*b*.

Contraction explains (a) nom. and acc. plurals (see § 28. ii.) गाहा 31*b*, भणिया 31*b*, अणुरत्ता 55*d*, दड्ढा 77*b*, समाणा 80*b*, थड्ढा[1] 150*b*, दड्ढा 166*b*; दोहा 74*b*, दोहया 82*b*, गाहा 41*a*; (b) acc. sing. दोहा (masc.) 88*b*; (c) fem. nom. singulars in °आ[2]: पवसिया 70*a*, घल्लिया 92*a* and मिल्हिया 92*b* (each of the three ending a पाद); cf. गाहाइ 113*f*; (d) enlarged fem. इ-stems appearing with °ई: छायंती 29*a*, झंपंती 29*b*, विहसंती 48*a*, जंपंती 50*c*, झिज्जंती 68*d*, दिंती 70*b*, विलवंती 118*e*, कुणंती 155*a*, णियंती 186*a*, धरंती 217*d*; तुट्टी 78*a*, हुई 199*e*, विउद्धी 154*a*, चउग्गणी 156*b*, चडी 161*d*, विद्धी 182*d*; मणोहरीउ—झुणीउ 216*c*,*d*, परव्वसीउ 217*c*; णवजुव्वणीहिँ 220*a*, °कंखिरीहिँ 220*b*; कलीहि 205*d*; किंकिणीहिँ 179*d*, 219*d*, परिग्घिल्लरीहिँ 219*c*; पिंजरीहि 210*a*, °मंजरीहि 210*b*. °आलसीइ–परावसीइ 151*a*,*b* are metrically unsupportable. (e) masc. in इय appearing with °ई: पाली 79*b*, पट्टिल्ली 89*b*; (f) enlarged उ-stems appearing with °ऊ: निंबू (= निंबूय) 59*c*, आरू (= आरुय) 56*b*; (g) तूं 77*b* (in a Dohā) quite familiar to the New Indian.

There are prosodic grounds for सो 111*b* (in a यमक) and दिसासु 201*b* (at the end of a trochaically closing पाद).

The rest are the feminines सा 27*c*, चंबा 55*c*, इच्छा 169*d*; pronominal plurals के 45*a*, ते 94*c*, 206*b*; the indeclinable अहवा 91*b*.

§ **42.** Light and heavy endings. Most of the dyssyllabic flexion-endings in Ap. appear in a double form, as light (⏑⏑) or heavy (–⏑). Thus the absolutives end in °इवि or **एवि**. This double set of endings has arisen either due to the end-syllable of the stem being anceps or due to the employment of the Pk. endings besides the corresponding usual Ap. ones. As in the San. and Kr., here also in every case the forms with the light endings far exceed those with the heavy ending. Thus

masc. अ-stems:

instr. sing. in °इण (°यण) 26 times in °एण 9 times;

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1 These six words except अणुरत्ता occur in the Dohā-portion of the text whose language appears in certain respects a bit more advanced in development than that of the rest of the text.

2 Fem. forms in °आ or ई occurring in Prakritized stanzas have been excluded from this consideration.

instr. plur. in °इहि/°अहि about 60 times in °एहि 8 times;
gen. sing. in °अह almost always in °आह once, in आसु (in a Dohā) twice;

present indicative:

3. sing. in °अइ almost always in °एइ 4 times;
3. plur. in °अहि/°इहि or °अइ 34 times in °अंति 22 times, in °एहि once.

optative:

2. sing. in °इय 7 times in °इज्ज thrice.

absolutive:

in °इवि/°अवि 61 times in °एवि 5 times.

In most of these cases (excepting the pres. 3 plur. forms) the cause of the employment of the forms with the heavy ending is the trochaic rhyme (of the पद्धडी or दोहा).

Regarding the vowel-harmony in the case of the *h*-endings of the genitive, see § 51 A.

§ **43.** Sandhi. In a compound in many cases the initial vowel of the second member is joined with the final vowel of the first, but frequently also the two members are merely justaposed without such vocalic coalescence, this being quite usual in the Pk. sandhi. So we have गिम्हागम 130*a*, and सर-आगम 53*b*, विवरंतर 49*c* and घण-अंतर 142*a*, दीहुन्ह 66*b* and पीण-उन्नय 45*c*, etc. भाउलं 208*b* is भा-आकुलम्.

Specially to be noted are the four cases of sentence-sandhi: नासासिहसि (= न आ°) 191*c*, णाविउ (= ण आ°) 197*c*; Pk. ताणणु (= ताण अणु) 7*a*[1], and perhaps विसमुट्ठियउ (= विसमु उट्ठियउ) 86*a*.

Initial conjunct in the seam of compounds is represented by a single (e. g. थोर-थणि 24*a*) or conjunct (e. g. °कर-ट्ठियउ 86*b*) consonant according to metrical convenience.

III MORPHOLOGY

STEM-FORMATION: AFFIXES

§ **44.** We come across a stray remnant[2] of the old consonant declension. It is the dative विग्घिणे (from विघ्निन् in the sense

1 For the Pk. sandhi-law governing these cases see हरिभद्र's समराइच्चकहा (ed. JACOBI), introduction, pp. xxviii–xxix.

2 णिग्घिणे (= निर्घृणाय?) 85*d* and पयहत्थिण (com. = पादत्राणहस्ताः) 140*c* are not clear to me.

of विघ्नकर्तृ) 85*c*. It appears in the final position in a वर्णवृत्त each one of whose quarters closes with a रगण.

The semi-tatsama fem. instr. forms उससंतिया (=उच्छ्वसन्त्या) 83*c* and वरसंतिया (=वर्षन्त्या) 83*d* also occur in an identical metrical position.

§ **45.** Normalization of the stems.

i. Stems in °इ, °उ or °इन् are transferred to the standard °अ-declension (a) either by the addition of the stem-enlarging suffix °य (="कः स्वार्थे") as in अणुराइय (अनुरागिन्) 22*a*, कामिय (कामिन्) 22*a*, जंबुय (जंबू) 60*d*; रिसिय (ऋषि) 159*b*; अंसुय (अश्रु) 50*b*, अयरुय (अगरु) 61*b*, तरुय (तरु) 192*d*; and the feminines in °इय like णट्टणिय 45*d*, etc. (see § 41, (d)); or directly as in °राहि (instr. sing. from राहु) 24*a*, तुंबरि (instr. sing. from तुंबरु) 53*d*, तरणि (instr. sing. from तरणि) 203*b*, अस (=असु) 158*b*, संनिह (=संनिधि) 167*a*, 189*c*, तणि (loc. sing. तण=तनु) 187*c*, 189*a*, इक्ख° (=इक्षु) 195*b*. Cf. Dingal locatives like तनि (from तनु), तरि (from तरु).

ii. Under the influence of masc. अ-declension, the fem. अ- and इ-stems take also °इ to form instr. sing. (see §§ 54, 56).

§ **46.** Stem-forming suffixes.

i. The verbal determinative °क्क signifying momentary and rapid action in a general way is represented in a few words: चमक्कउ 50*b*, √झलक्क (from ज्वल्) in झलक्किउ 106*d*, etc., थक्किय (from स्था) 142*c*, तडक्क 148*c*, चच्चंकिवि (from चर्च् ?) 188*b*.

ii. The suffix °इर forms adjectives in the sense of the present participle. We have उक्कंखिर 26*a*, 94*a*, आकंखिरिय 134*a*, कंखिरि 133*a* etc. (thrice), लज्जिर 28*a* etc. (four times), परिघोलिर 46*a*, मल्हिरय 50*b*, विओइरिय 118*a*, पहल्लिर 133*d*; भज्जरिय 98*c*, परिखिह्नरी 219*c* (see § 22).

iii. Action nouns in °अ (or °अय). चमक्कय 52*b*, उज्जग्गय 105*c*, गम 113*a*, °अत्थम 113*b*, °कुट्ट 173*d*, चल्ल (f.) 45*d*, भीड (f.) 62*b*.

iv. °अण forming agent (and action) nouns appears casually. पवित्थरण 19*b*, दहण 131*d*, जणण 136*a*, णिद्दासण 158*d*, f. णट्टणिय 45*d*.

v. A fresh mode of forming agentives with the addition of °यर (=°कर) has made its appearance: दीवयर 22*b*, संजीवयर 22*d*, उन्हावयर 67*c*. cf. वंचयर Hc. IV 412. These when enlarged become the precursors of the Hindi agentives in °एरा (e. g. लुटेरा, चितेरा).

Here we can scan the beginning of that analytical mode of breaking up the unitary basic idea of a verbal-root into two distinct elements: an action noun and the general verb signifying

'to do'. With the NIA. languages it has become a normal feature. Thus for example, to express the concept 'to rejoice', Guj. uses two elements आनंद करवो (lit. 'to make joy') instead of a single word आनंदवुं. The same mode of expression lies at the basis of Ap. संजीव-यर, वंच-यर; Hindī लुटेरा; Guj. लुंटारो (= *लुण्टा+कारक), तारण-हार (= तारणस्य+कारः) etc. as contrasted with Sk. संजीवक, वंचक, लुंटाक, मारक, तारक etc. If we are to follow the com. there occurs a quite modern case at 194*d* न कीरइ कि-वि सयण where we would have an expression exactly equivalent to Guj. शयन करवु 'to lie down'. But for an objection against accepting this sense see notes on 194*d*.

vi. °त्त (= °त्व) in कवित्त 19*a* and उन्हत्त 107*a*, इम (f.) in सामलिम 24*a*, रमणिम 79*a* and Pk. चंगिमा 15*a* and °त्तण in अवुहत्तण 21*b* are the suffixes forming abstract nouns of quality. In the following cases an adjective seems to be employed to signify its quality: ललिय° (i. e. लालित्य) 18*c*, °अरुण (i. e. अरुणत्व) 50*d*, कसिण° (i. e. कृष्णत्व) 87*c*, सिसिर (i. e. शिशिरत्व) 135*a*. Cf. § 48. ii.

vii. Only one word takes the possessive suffix °आल (enlarged): सोहाल्लय 51*c*.

§ **47.** Stem-enlarging suffixes.

i. °य (from "कः स्वार्थे") is not merely a suffix. It has got definite morphological significance, for which see § 53.

In तियलोए 5*b*, 13*a*, °य has been attached to the numeral, while in गरुअय (from गुरु) 77*a*, it appears twice.

ii. °ड (enlarged), the only other pleonastic suffix that we meet with in the Sr., is confined to the language of the Dohās. संदेसडउ 69*b*, 70*b*, 80*a*, 81*a*, वलियडइ 80*b*, मूंदडउ (or मुं°) 81*b*; वाहुडि 81*b* and उक्करडि 69*a* exhaust the list. The stanza 81 has no less than three forms in °ड°!

§ **48.** Prefixes.

i. अण° forms negatives from adjectival words. Refer to the शब्दकोष for the words with अण°.

ii. स° (<सु°?) as an emphatic element is prefixed to the adjectival words as in सलज्जिर (= लज्जिर) 28*a*, 29*a*, 41*b*, 94*d*, 136*c*, सगग्गिर (= गग्गिर) 29*c*, सविलक्ख (= विलक्ख) 28*a*, सलोल (= लोल) 59*b*, सकोमल (= कोमल) 123*c* and सकसाय (= कसाय) 171*a*. cf. सचकित in the *Pañcākhyānaka* (1199 A. C.), p. 70, l. 3 (HOS, vol. 11), ससंभंतो (= ससंभ्रान्तः) in the *Samarāiccakahā* (ed. Jacobi), p. 14, l. 7; ससंकिय (= सशंकित).

Pāiāsaddamahaṇṇavo. This type of words are casually encountered in some modern vernaculars also. Cf. for example Ḍingal सकुसळ, ससत (= सत्त) etc., Gujarātī सकोमळ, सघन (= घन), Hindi सकुशल, Bengalī सचकित, Awadhī सभीत, Marāṭhī सकाळीं (Sk. *सकल्ये = कल्ये).

§ **49.** Formation of the feminine bases.

Ap. has evolved its own laws of forming the feminine bases. Although there prevails a considerable option in the employment of particular suffixes, the chief tendencies allow themselves to be distinguished fairly clearly.

To start with, we have to take two basic facts into consideration. Firstly, the suffix °इय appears to be established in the language of our text as the feminine counterpart of the enlargement in °अय. Thus to a masc. करंतउ corresponds the fem. करंतिय. Secondly, a new tendency has been developed in accordance with which the adjectival or participial (especially the present part.) अ-stems keep their base unchanged in the masc. as well as the fem. declension. Keeping these two facts in view we can explain the formation of the feminine bases in our text with considerable clarity.

i. Present participle.

There are four types of feminines formed from the pres. part.: (a) corresponding to a masc. करंत, we have the fem. करंति (Sk. fem. in °न्ती); (b) corresponding to the enlarged masc. करंतउ, we have the fem. करंतिय[1]. This करंतिय further appears as करंती through contraction; (c) करंत without any addition or change serves as a masc. as well as a fem. base; (d) this formal identity of the masc. and the fem. base is extended to the enlarged cases also, so that a parallelism has come to be established between the bases in °अंति and °अंतिय on the one hand and °अंत and °अंतय on the other. One case of this type of the fem. pres. part. in the Sr. is करंतय 167*b*.

The numerical strength of these various types as represented in the Sr. is as follows: 10 in °अंति, 17 in अंतिय (two or three of these, interpretable either way, as in °अत or °अंति) and 10 in °अंती, 14 in °अंत, 1 in °अंतय. Thus those in °अंतिय/°अंती score the highest figure.

ii. Preterit participle.

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1 When metre requires, we have also करंतिया with the unshortened final.

In the case of the 'regular' (§ 67) participles in °इय, the fem. is regularly formed by °अ (=°आ); that is, the masc. and the fem. bases are identical in form. Those participles that represent the inherited stuff i. e. those that are सिद्धावस्थ or 'irregular' (mostly the participles from Sk. अनिट् roots) take °इय optionally in the fem., e. g., गइय, हुइय, पुत्तिय etc. besides गय, हुय etc. But as suggested at the outset, one can legitimately look upon these bases in °इय as counterparts to the enlarged masc. bases in अउ (e. g. गयउ etc.). Further, on the analogy of the 'regular' pret. participles, some 'irregular' ones also have taken up the °इय in the masc. (e. g. हुइय 186*c*, पमुक्किय 164*b*) and as a result they too have identical masc. and fem. bases.

iii. Adjectival compounds.

As regards the formation of the feminine from the adjectival compounds, it is to be observed that there prevails a free choice between °अ, °इ and °इय. Bases in °अ (more than a dozen) are fewer in number when compared with those in °इ (about 3 dozen). Besides these there are about a dozen bases in °इय. Simple adjectives also show a preference for °इय. On the whole there appears in our text a strong tendency to reduce the other types of the fem. bases to one in °इय.

cf. TESSITORI's observations (§ 57 (2)) on the feminines in OWR.

§ **50**. Gender. Hemacandra (Hc. IV 415) informs us that in Ap. gender-confusion prevails to a remarkable degree. This observation is supported by JACOBI in his account of the language of the San., wherein the nom./acc. neuter plur. ending °अइँ is taken by the masculines also, while conversely, there are some nom./acc. neu. plur. forms ending in °अ. The change that has set in in the language of the San. has fully worked out itself by the time of the SR. Here, excepting three cases (see § 52, *Remarks.*), two of which are metrically conditioned, the nom./acc. plur. forms in °अइँ are totally absent. And the second characteristic neuter form, viz., the nasalised nom./acc. sing. in °अउँ also being quite unknown, almost all traces of the neuter have vanished from the morphology. There is not the slightest distinction between the masc. and the neu. declension. In this connection we have to note the fact that all the New Indo-Aryan vernaculars, except Gujarātī, Marāṭhī and Koṅkaṇī have lost the neuter.

Other cases of change in gender are झुणि f. (=ध्वनि) 134*c*, 216*d*

(the व्याख्या as also the अवचूरि gives the fem. gender even to its Sk. rendering ध्वनिः !), देह f. 78*b* and तण masc. (= तनु) 202*c*, 214*d*.

It is probable that the epithets कुसुमसराउह and रूवणिहि 31*a* are fem., as rendered by the com. (कुसुमसरायुधाम्). In the *Rāmacarita-mānasa* too we come across such epithets taking the feminine gender of the substantive they qualify.

NOMINAL FLEXION

§ **51.** Some cases of special morphological interest.

A. Assimilated *h*-endings of the genitive. As in the Śvetāmbara Ap. (see San. p. 2, Kp. p. 55, § 15.) here too we find assimilated genitives. The ending of the genitive is not determined primarily by the gender but by the type of the stem. Thus अ-stems, whether masc. or fem. have °अह in the gen., इ-stems, whether masc. or fem. have °इहि. No genitive form of the उ-stems is attested in the Sr. It will be noted that hand-in-hand with this correspondence of the ending with the stem, there prevails the principle of vowel harmony, the vowel of the ending being determined by the stem-final. So the अ-stems have the affix °ह, the इ-stems, °हि. It should be marked that in bringing about this state of affairs phonetic forces have also played some part, as it is by following the general tendency to change ऍ to इ that the fem. ending °हॆ has become हि.

B. Three notable form-categories of the °अ-stem.

(1). 'Endingless' genitives. According to Hc. IV 345, the ending of the genitive is occasionally dropped in Ap.; that is, the bare stem can function as a genitive form. That the rule has for its basis some genuine Ap. grammatical tradition is indicated by the *Vālmīki-Sutras* III, 4, 16 which too teach the same thing. Alsdorf (As. 56 ff.) raises objections against this rule and after an examination of the alleged examples of such genitives advanced by Hemacandra and Pischel, he attempts to establish that in the available Ap. linguistic material one does not come across a single form which can be genuinely regarded as an 'endingless' genitive. All the alleged cases of such forms can be justly looked upon as previous members of regular or loosely-formed compounds. It is, Alsdorf thinks, from these loose compounds (cf. § 75 below) that such a rule must have come to be abstracted, but in a scientific treatment of Ap. grammar it cannot claim a place.

Now, though it is true that in the stanzas cited by Hemacandra or elsewhere in the Ap. literature come to light so far, there is nothing to indicate that Ap. employed bare stems as genitives, still if one glances at later linguistic developments, there is much there to create a strong presumption in favour of a factual basis for the rule given by the ancient Ap. grammarians. Thus, for example, in Ḍingal or Old Mārwārī literature cases of genitively used bare stems occur apace. There they are not anything like casual but make up a regular category of forms. And the language of the Sᴀ. which bears unmistakable influence of some early vernaculars offers us several clear cases of such 'endingless' genitives.

Further, these together with the 'endingless' insts./loc. (see (2). below) and nom./acc. (see § 52, *Remarks.*) forms point out that in the case of the whole of the अ-declension at least, the bare stem without any flexion-ending could appear in the singular (as yet rarely in the plur.) of almost all cases. Add to this the formal confusion and the consequent impression of 'endinglessness' that could be caused by the homophony (1) of the instr./loc. forms in °इ of the fem. अ-stems and the nom./acc. forms in °इ of the fem. इ-stems (§ 54, *Remarks.*), as also (2) of the insts./gen. forms in °इय of the °इ-stems and the nom./acc. forms in °इय of the enlarged fem. अ-stems (§ 56, *Remarks*). All these facts are strongly indicative of the active process of disintegration of the old morphological system, the final result whereof is seen in the languages like, e. g., Ḍingal which in consequence of so to say the total loss of the flexion-endings at times use in both the numbers and all the cases the bare stem without any addition or modification whatsoever.

Below are collected the cases of the genitively used naked stems attested in the Sᴀ. They relate to the masc. as well as the fem. अ-stem.

जसु **पवसंत** (=पवसंतह) 70*a*, तुय **सुमरंत** 86*a*, **जंत**...मह 109*a*, **गिरंत** पढंतह 157*b*, **सुमरंत**...णियंतह 158*d*–159*a*, सुयरंतिय... **अलहंत** 191*c*, **अवर** कह 47*a*, 51*a*, *d*, **वरमुद्ध** हसंतिय 51*a*, पिय (with √भण,√कह etc.) 101*d*, 68*b*, 71*b*, 80*b*, 88*b*, 92*d*, णिहय (with √भण) 95*b*.

(2). Employment of the bare stem in the instr./loc. (sing.). As in the genitive, so in the instr./loc. too the bare stem without any ending appears occasionally. Of course phoneti-

cally the form is got by the reduction of the final °इ of the old ending. As the unenlarged present participle has lost gender-distinctions to a certain extent, we find 'endingless' forms in the case of the feminine °अ-stems also. Casually we get a variant in °इ for the forms considered here.

Instr. sing.: नवय 100*c*, विरह 103*b*, भ्रम 109*d*, सुलक्ष्यि 183*c*, कंदप्प 185*c*, णियवह्लह 196*b*, मेह (plur.) 218*a*, perhaps भाय (plur.) 216*b*; f. उड्डंत, पडंत 136*c*, अलहंत 190*a*.

Loc. sing.: चरण (plur.) 27*d*, दर 28*d*, जुयलय 52*c*, सुयण 95*c*, मग्ग 105*d*, दक्खिण 112*b*, विओय 115*a*, पल्लव 134*c*, संनिह, घर 167*a*, कुंडवाल 175*a*, सिज्जासण 179*d*, वसंत 215*d*; f. सिज्ज 196*c*.

Early Awadhī, Early Maithilī and Early Mārwārī freely use such forms.

(3). Nom. plur. in °अह.

At a few places it appears quite plausible to suggest that °अह also is employed as a nom. plur. ending. Thus, अबुहत्तणि **अबुहह** णहु पवेसि (21 *b*) '= अबुधत्वेन, अबुधाः (मत्काव्ये) न खलु प्रवेशिनः'. पयहत्थिण किय पहिय पयहि (v. l. पहिहि) **पवहंतयह** (141 *c*) = 'पयसि (or पथि) प्रवहन्तः (= संचरन्तः) पथिकाः पादत्राणहस्ताः कृताः'. Fem. सुसंतियहं and लीलंतियह (123*c*, *d*) also are nom. plurals. Possibly 103*d* presents a similar case of the nom. plur. in अह. The line reads जिम तुम्हिहि तिम मुंधि पहिय झिज्झंति णिरु. Here it is difficult to construe the instr. तुम्हिहि. Obviously the line means हे मुग्धे यथा **यूयम्** तथा पथिकाः अपि अतिशयम् क्षीयन्ते. Now **B.** offers a variant तुम्हह for तुम्हिहि. If this is accepted, we can take it as an honorific form of तुम्ह.[1]

This nom. plur. ending °अह is nowhere attested so far in the extent Apabhraṁśa texts. Only Early Maithilī uses this commonly. "In the Early Maithilī of the Vr. an affix -*ăha* features commonly for the plural in the adjectives and passive particle (*sic*) (= past) forms" (Vr., § 26). Chatterji's suggestion that this °अह is the same as the Ap. gen. sing. *and* plur. ending °अह is most probable.

§ **52.** Masculine and Neuter अ-stems.

The following paradigm of the endings can be prepared from the text. The figures give the number of times a form with a particular ending occurs in the text.

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1 **Alternatively we have to note that as Turner derives Marāṭhī आम्हीं, तुम्हीं from Pk. अम्हेहिं, तुम्हेहिं (BSOS., VIII i, p. 205), we can take तुम्हिहि of Sr. 103*d* as a nominatively used instrumental.**

Sing. Nom. Acc. °उ; °अ.
Instr. °इ 50; °इण 20, एण 9; °इहि/इहिँ 9; °अ 6.
Gen. °अह; °अ 9.
Abl. °अहु 4.
Loc. °इ 93, इहि/इहिँ 12; °अ 12.
Voc. °अ.
Plur. Nom. Acc. °अ.
Instr. °इहि/°इहिँ 47, °अहि/अहिँ 8, °एहि/एहिँ 8, °अ 2.
Gen. °अह.
Abl. °अह 1.
Loc. °इहि/इहिँ 14, °अ 1.
Voc. °अ.

Remarks. For some general observations consult § 51 **B.** end.—*Nom. Acc. sing.* Even after ruling out (i) the indeclinables, (ii) the cases (more than 50) which can be obviously construed as words forming a compound with the preceding or the following word rather than as nominatively or accusatively inflected forms and (iii) the cases (about 30) for which there is an acceptable variant in °उ in any one Ms., there still remains a substantial number of words (roughly 25) for which there is no other alternative but to assume that in these cases the bare stem is used as a nom. or acc. sing. form. For such 'endingless' forms of other cases see § 51. **B.** The *Dohākos'as* also use the bare stem in the nom. acc. sing. of the अ stems. See SHAHIDULLAH, p. 38; San., p. XXVIII.—In Prakritised passages °ओ appears in the nom/acc. sing. instead of °उ. The only आ form दोहा 88*b* occurs in a दोहा.—*Instr. sing.* In a Prakritised stanza occurs रंगे 110*c* with the °इ of the ending lengthened metri causa to °ए. Out of the 9 forms in °एण, six (दवेण-मणेण 69 and णिलएण-विरहेण 77 at the end of the Dohā-pādas and पहंजणेण-सुहंजणेण 209 closing the Paddhaḍī-pādas) are metrically conditioned. The remaining are विणएण 74*b*, पिएण 138*b* (both occurring in Dohās) and विरहेण 86*d*. The forms in °इहि/°इहिँ are पसंगिहि 49*d*, कट्ठिहि 50*a*, 117*f*, 192*a* (in °हिँ), °अरुणिंहिँ 50*d*, °आलसिहि 105*d*, °संगिहि 106*c*, वज्जिहि 154*d* and सीहंडिहिँ 187*c*. The *Dohākos'as* also employ °हि in the sing. of the instr. and loc. See SHAHIDULLAH, p. 38; San., p. XXVIII mid. cf. TESSITORI § 59 end.—*Gen. sing.* An isolated form in °आसु, viz., पियासु 70*b*, occurs at the end of a Dohā rhyming with the pronominal जासु, while पहियस्स occurs in a वर्णवृत्त (85*b*). There does not occur a single form in °हु.—*Abl. sing.* The forms are विजयनयरहु 24*a*, वडवानलहु

89*a*, पुक्खरहु 141*b* and सत्थरहु 186*d*. cf. TESSITORI § 61 end. — *Loc. sing.* It is to be noted that Early Maithili also had these three forms for the loc. sing.: pure stem without any affix, forms in °इ, forms in °हि (See VR. § 35). In Prakritised passages °ए is found for °इ. निद्दोसे 99*b* and सव्वे 103*b* owe their ए to the influence of the following य. Twice °अंमि is used, in 19*b* and 115*d*. — *Nom. plur.* For the forms in °अह see § 51 **B.** (3). The only representatives of the neuter plur. forms are[1] सयाइँ—तुलसीयलाइं 62*c*, *d* and रमिरइ 174*a*. The first two of these occur in the section listing trees and at the end of the Paddhaḍikā-pāda. The remaining रमिरइ qualifies the *masc.* plur. नर. Cf. JACOBI's observations in the San. on the tendency to use indiscriminately the masc. and neu. forms in the nom. plur. — *Instr. plur.* Trochaic rhyme explains the occurrence of six (18 *d* and *e*, 202 *a* and *b*, 205 *a* and *b*) out of the eight forms in °एहि. The stanza 115 in which सरेहि occurs is a वर्णवृत्त. There remains only चलणेहि 25*d*. — *Gen. plur.* Once °आह is attested in a Prakritised stanza: मुक्खाह 25*c*. — *Abl. plur.* The solitary case is लोयणह 102*b*. The *Dohākośas* have °अह for both the singular as well as the plural.

§ **53.** The enlarged declension of the अ-stems. For पुष्पदन्त's Apabhraṁśa ALSDORF has shown that there the phenomenon of enlargement (by the addition of °य i. e. "कः स्वार्थे") in the case of the अ-stems is conditioned by word-rythm, firstly because in a substantial majority of the cases, the enlargement takes place after a heavy syllable and secondly because the enlarged stem appears mostly before those case-endings which consist of one mora, the normal stem appearing before those consisting of two moras. This latter fact means that the enlargement is mostly confined to three cases: nom./acc. sing., nom./acc. plur. and loc. sing. These observations are applicable also to the language of the SR. The only difference is that here the enlarged stem is most prominent in the nom./acc. sing. and plur., while elsewhere it gives the impression of a phenomenon tending to vanish. This is clearly shown by the statistics of various enlarged forms attested in our text:

nom/acc. sing. in °अउ
(14 pres. part., 50 'regular'
pret. part, 100 the rest.) 164 cases

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1 किंसुयइ and पलासइ 209*a*, *b* are doubtful.

instr. sing in °अइ (3) and °अइण (3)	6	cases
loc. sing in °अइ	6	,,
nom./acc. plur. in °अय (8) and °आ (8)	16	,,
gen. plur. in °अयह (3) and °आह (1) 4	4	,,

Remarks. Instr. sing. छावडइ 78*a* occurs in a Dohā and probably has got the °ड° suffix which appears in the instr. sing. in the enlarged form as a rule. °संगाइ 156*b*, metri causa for संगइ, stands at the end of a Dohā-pāda. णिट्ठरइ 69*b* also occurs in a Dohā. The other three instrumental forms (रुन्नयण 68*c* rhyming with °नयण, and कहियण-रहियण 91 *c,d*) actually end in °यण (see § 10. (b)). These are quite peculiar forms. All the three are inflected from the enlarged pret. part. — *Loc. sing.* वलियडइ 80*b* in a Dohā has the suffix °डय. In the case of कियइ 102*d*, 199*d* and णियइ 102*d* the enlarged form appears probably to avoid the vocalic group °इइ° (cf. § 22), which otherwise would be the result. In °पिक्खणइ 53*d*, पिक्खणय has developed a semantic shade slightly different from that of पिक्खण and as such it has come to be a different independent word. The rest is सुविणइ 94*f*. — *Gen. sing.* The three cases in °अयह viz., जोयंतयह-पवहंतयह 54*a*, *b* and °सुणंतयह 223*e* are all from the enlarged pres. part. It is to be noted that only the enlarged pres. part. has come to stay in Guj., Hindi, etc. The only form in °आह is मुक्खाह 25*c*. Thus, really speaking nom. is the only case seriously concerning itself with the enlarged stem. In the nom. plur. out of the eight forms (against 3 in the HP.) in °अय, four are pres. parts. Note the fact that like the pres. part., it is the enlarged form of the pret. part. that has been later on generalized in Guj.

§ **54.** Feminine अ-stems.

Sing.	Nom. Acc.	°अ
	Instr.	°अइ, °इ, °अहि/अहिँ, °अ
	Gen.	°अह, °अ
	Abl.	°अह
	Loc.	°इ, अह, °अ
Plur.	Nom. Acc.	°अ
	Instr.	अहि
	Gen.	°अह

Remarks. For the endingless instr., gen. and loc. forms see § 51. **B.** — *Nom. Acc. sing.* For forms in° आ see § **41.** — *Inst. sing.* All the forms (147*a*, *b*, *c*, *d*, 196*c*, *d*, 198*a*, *b*, 204*a*, *b*, *c*, *d*,) in °अइ

are formed from the enlarged stem in °इय and all these forms occur at the end of a pāda. गाहाइ 113*f* is the only form in °आइ. Inst. sing. in °इ, उक्कंठि 120*d*, is doubtlessly formed from उक्कंठ+इ. But besides this there are seven forms[1], to wit, दीहरणयणि 29*d*, कणयंगि 41*c*, तिरच्छि and तरलच्छि 97*c*, °उतट्ठि and कुरंगि 97*d*, दीहरच्छि 107*d*, all to be construed as instr. sing., for which it is difficult to decide whether we have to take them as formed from the fem. stems like दीहरणयण, तिरच्छ etc. or to explain them as bare °इ stems employed to serve as instrumentals without any ending. For, the former alternative forces us to assume fem. अ-stems like कणयंग, तिरच्छ, दीहरच्छ (भित्त in the case of the loc. भित्ति 96*d*) etc. for which there is no evidence, while as to the latter, though supported by the developments in the case of अ-stems (see § 51 **B.** (2)) and in Ḍingal, we hesitate to subscribe to it in the light of the loc. sing. forms in °इ viz., बाहडी (m. c. for बाहडि?) 81*b*, दिसि 142*c*, णिसि 136*a*, 147*c*, etc. (8 times in all), रच्छि 175*b*, पच्चूसि 183*e* which can be well considered as inflected from दिस, णिस, etc. Still instr. तरलच्छि 97*c*, perhaps loc. गंठि 27*a* and above all the gen. instr. and loc. forms considered under § 51 **B.** (1), (2) make it tenable at least in some cases of the forms in °इ that the tendency to employ the endingless stem in the fem. °इ-declension also had already made a beginning. Cf. तरणि (from a masc. इ-stem) § 55, *Remarks*. It is obvious that the forms in °इ, if any, are the result of the influence of the masc. अ-declension. The consequences of the convergence of the nom/acc. (णिसि), instr. (कुरंगि) and loc. (णिसि) forms in the fem. declensions are quite patent. Similarly it is the masc. अ-declension that is responsible for the one probable instr. sing. form in अहि (°आउन्नियहि required by the context for the textual °आउन्नियह 222*b*; cf. दयवर and वसण respectively for दियवर, वसिण § 22). Cf. also the instr. sing. in °हि of the fem. इ-stems (§ 56).—सिज्जह 136*c*, is the only *abl.* form. — *Loc. sing.* in °अह : सरयह 161*d*; in °अहि : सिज्जहि 185*c*. Many of the loc. sing. forms with the affix °हि detailed under § 56, *Remarks*, can be with equal justification regarded as formed from the fem. अ-stems with the affix °इहि. — *Loc. plur.* in अह : दिसह 58*b*, 148*a*; in °आसु : निसासु 173*a*, दिसासु 201*b*, 215*b*.

§ **55.** Masculine इ- and उ-stems.

Sing.	Nom. Acc.	°इ	°उ
	Instr.	°इण	°इ

1 **As to अइरावइ 140*b*, see § 76.**

	Gen.	°हि	
	Loc.	°इ	°इ
	Voc.	°इ	
Plur.	Nom. Acc.	°इ	°उ
	Instr.	°इहि/°इहिँ	
	Loc.	°इहि	

Remarks. Nom. sing. If अस 158*b* is असु, then the normalization has affected the nom./acc. also. *Instr.* in °इण : अग्गिण 185*a*, मिअणाहिण 48*c*, 187*d*. For instr. and loc. sing. in °इ, the result of the influence of अ-declension, see § 45 (b). Is तरणि 203*b* an endingless instrumental? The only *gen. sing.* form is विरहग्गिहि 89*a*. *Loc. plur.* सिहरिहि 144*b*.

§ 56. Feminine इ-stems.

Sing.	Nom. Acc.	°इ
	Instr.	°इइ (°इय, °ई), °हि/हिँ, इ?
	Gen. Loc.	°हि, इय (ई)
	Voc.	°इ
Plur.	Nom. Acc.	°इ, °ईउ (3)
	Instr.	°हि/हिँ
	Gen. Loc.	°हि

Remarks. For forms in ई generally, see § 41 (d). In the Hp. in such cases the ई stands, with negligible exceptions, after a heavy syllable. This restriction does not apply to the language of our text. — *Instr. sing.* in °इइ : °आलसिइ and परावसिइ (so to be read m. c.) 151*a*, *b*.; in °इय आसीसिय 44*c*, °भज्जरिय-सलज्जरिय 98*c*, *d*, विओइरिय 118*a*, विलवंतिय 135*c*, विलुलंतिय 147*a*, उव्विन्निय 147*c*, 180*b* (rhyme-secure), इक्किय 190*b*; in ई (see § 28): सइवत्ती 18*c*, अइखिन्नी (**B** °न्निय) 151*b*, कुणंती 155*a*, जंपिरी 182*b*, विलवंती 190*a*; in °हि/हिँ: 10 forms occurring at 104*a*, *b*, 125*a*, *b*, 136*c*, *d*, 124*b*, 159*a*, 220*b*, 222*b*. For the probable endingless instrumentals and homophony of certain feminine forms see § 54, *Remarks*. — *Gen. sing.* कामिणिहिँ 50*c*, चलंतिहि 105*d*, विरहिणिहि 132*d*, उप्पत्तिहिं 196*a*, °कलीहि 205*d*. कामिणिहिँ has its nasalization probably from the plural. Gen. sing. in °इय/ई (see Hc. III 29; cf. *Dhūrtākhyāna* (Singhi Jaina Series No. 19), p. 52, note 1)[1]: चल्लंतिय 26*c*, हसंतिय 51*a*, लीलंतीय 53*a*, झुणंतिय 53*c*, खामोयरिय 118*b*, दीवालिय 176*a*, सुयरंतिय 191*b*; जंपंती 50*c*, विलवंती 157*a*. Note that such instr. and gen. forms in °इय are homophonous with the enlarged fem. stems in °इय like जलंतिय, लीलंतिय etc. and

1 In the light of these forms, a similar explanation for the Owr. fem. gen. in °इअ (Tessitori, § 62) seems more probable than those given by Tessitori.

consequently they succeed in creating the impression that they are endingless gen. forms. — *Loc. sing.*: णिसिहि 105*c*, °दिसिहिँ 117*e*, रयणिहि 160*b*, पच्चूसिहि 179*b*, दीहरिहि 190*a*. — *Nom./Acc. plur.* Only 3 forms in °ईउ, all of them occurring at the end of the Paddhaḍikā-pāda: मणोहरीउ and झुणीउ 216*c*, *d*, परव्वसीउ 217*c*. — *Gen. plur.* °सरिहिँ and पवहंतिहिँ 163*c*, नारिहिँ 174*a*, किंकिणीहिँ 179*d* and perhaps परिखिल्लरीहिँ and किंकिणीहिँ 219*c*, *d*. सहीण and वल्लहीण 203*c*, *d* occur at the end of the Paddhaḍikā-pāda — *Loc. plur.* तरंगिणिहि 141*b*, पुक्खरिहिं 141*b*, दुत्तरिहिँ 142*a*, सरिहिँ 142*a*, दिसिहिँ 145*a*, अक्खिहिँ 176*d*. It is not necessary to take रच्छिहि as plur. with the com.

No fem. उ-stem is attested in the Sr.

Pronouns

§ **57.** Personal.

		1. person	2. person
Sing.	Nom.	हउ (हउँ)	तुहु, तूं (?) 77*b*
	Acc.	मइ 191*f*	
	Instr.	मइ 109*b*, 117*b* etc. (about 14 times)	तइ 124*a*
	Loc.	मइ 104*a*	पइ 77*a*
	Gen.	मह 99*a*, 117*d* etc. (12 times); महु 91*b*, 189*d*, 197*b*, *d*; मज्झ 104*d*, 197*a*	तुअ (तुय), तुह (?), तुज्झ 120*d*, 191*b*
Plur.	Nom.		
	Insts.	अम्हिहि 114*b*	तुम्हेहिँ 18*b*, तुम्हि 117*a*
	Gen.	अम्ह 120*d*	

Remarks. For the question of nasalisation in various forms see § 8. महु 197*b*, मज्झ 197*a* as also तुज्झ 191*b* are used accusatively. तूं has variants तुं and तू. Only in 94*e* and 222*c*, 109*c* तुहु has no variants. Elsewhere (41*d*: **A C** तुह, 88*a*: **C** तुह, 92*c*: **A C** तुह, 222*c*: **B** तुह) it alternates with तुह. तुअ or तुय occurs 8 times (114*a*, 86*a* etc). Besides this, we have to accept तुव (**C**) at 76*a* to make the construction grammatically faultless. The existence of तुह in our text is rendered somewhat doubtful because at two out of three places of its occurrence (109*c*: **A** तुय, 110*c*: **A** तुय **B** तुव, 191*c*: **A** तुअ **B** तुय) it is attested in only one Ms.

अम्हारिय 105*b* is the only possessive pronoun.

Cf. Tessitori, §§ 83–84, 86, 87.

§ **58.** Demonstrative and relative.

A. Demonstrative.

a) त°

		masc./neut.	fem.
Sing.	Nom.	सु 3, सो 4, तं (n.) 156*a*	सा 27 *c*
	Acc.	तं	तं 26*a*, 27*a* etc.
	Instr.	तिणि 192*d*, 223*c*, तेण 199*b*	तिणि 25*e*,223*b* ; तेणि 107*c*
	Gen.	तसु 20*b*, 85*d*, तह 99*d*, 122*c*	
		तस्स 98*c*	तह 26*c*, तसु 223*d*
	Loc.	तहि 183*a*	
Plur.	Nom.	ते 77*b*, 103*a*, 206*b*; ति (-वि) 27*c*.	ते 94*c*, ति 135*d*, 167*b*
	Acc.		तं 41*a*
	Instr.		तिहि? (**C**) 174*b*
	Gen.	तिह 20*d*, 21*d*	

Remarks. सु occurs at 30*d*, 91*b*, 199*b*. सो is metrically conditioned at 111*b* (see § 41 end). Another occurrence (as n.) is 81*b*, in a Dohā. The third is at 159*c*, where metre requires सो. The last is सो वि 197*b*, where the length is protected by the enclitic.

b) एय°

The following forms occur:

Nom. Acc. sing. इहु 8 (f. at 199*e*, n. at 151*d*), एहु 204*d*, एह (f.) 91*d*, एउ 20*d*, 151*a*, इय (f. acc.) 74*a*, 83*d*, 85*a*, 105*b*; plur. एय 30*c*, 66*a*; loc. sing. इणि 113*e*.

B. Relative.

		masc./neut.
Sing.	Nom.	जु 5, जो 81*b*, जं (n.) 19*e* etc.
	Acc.	जं, 30*b* etc; (f.) 161*c*
	Instr.	जिण (**A** जिणि) 91*d*, जिणि (**A** जिण) 92*a*
	Gen.	जसु 3, जासु 70*a*.
Plur.	Nom.	जि 21*c*, 64*a*, 138*a*
	Instr.	जिहि 77*b*
	Gen.	जिह 61*d*, 62*b*; (f.) 167*a*, 174*a*.

Remarks. The places where जु occurs are 20*a*, 23*d*, 76*a*, 118*c*, 183*d*. At 76*a* it appears to be used conjunctively.

§ 59. Interrogative and indefinite.

A. Interrogative

Sing.	Nom.	को 18*c*, 25*e*, को-पुणु 94*f*, कवणु 64*b*, कवण (f.) 199*e*
	Acc.	किं-पि 95*b*
	Gen.	कसु 95*d*

Abl. कइ 41*d*
Loc. कइ 124*d*

B. Indefinite

Sing. Nom. कु-इ 4, को-इ 2; कि-वि (n.) 91*b*; का (f.) 50*a*, का-वि (f.) 3.
Acc. (n.) किं 110*a*, किं-पि, कि-हु 121*d*
Instr. केण 47*c*, केण-इ 137*f*.
Gen. (f.) कह्-व 3, कस्स-वि 2, कस्स-व 2, कस-वि 1
Plur. Nom. कि-वि 3, के 45*a*
(f.) का-वि 46*e*, कि-वि 94*f*, 180*a*, के-वि 195*d*, 196*a*

§ **60.** Numerals. इक्क 100 and एग 180, बे (C दो) 80 (विउणय 'double' 136, विण्णि 85 दु-ण्णिय 112 'both'), ति° 18 (तीयय 112 'third'), चउ° 43 (चउग्गणी 156 'four-fold', चउक्कय 125 'a tetrad'), पंच 74, अट्ठ 31, णव° 27, दस 64 and दह 58, सय 62.

VERBAL FLEXION

§ **61.** There is only one regular conjugation in Ap., viz., the अ-conjugation. The forms with ए-stems appear quite sporadically. The Sr. has the following such forms; pres. ind. 3. sing. करेइ—सिंचेइ 108 *a*, *b*, साहेइ 82*b*, हवेइ 104*d*; 3. plur. करेहि 205*c* and the forms in °इहि/इहिं (§ 62); imper. 2. plur. णिसुणेहु 19*d*. Almost all of these except those in °इहि/°इहिं appear under metrical stress. The same is the ground for the employment of pres. 1. sing. भणे 95*b* and 3. sing. दड्ढए and वड्ढए 120*c*, *d*, the only middle forms. There is no pres. part. in °माण.

The following 'root-verb's are attested: जा, ठा, मा, समा, वा; दे, ले; हो; कुणा (?). For their various forms see the index s. vv.

Forms of √अस्: अत्थि (3. plur.) 64*a*, णत्थि (3. sing. negative) 19*a*, 104*c*.

Of the *finite verb* we have here: 1. The Present Indicative; 2. The Imperative, 2. and 3. person; 3. The Optative, 1. and 2. sing.; 4. The future.

Of the *infinite verb* we have: 1. The Present Participle (also used as Preterit and Conditional); 2. The Preterit Participle; 3. The Gerundive; 4. The Absolutive; 5. The Infinitive.

§ **62.** Present.

Sing. 1. °अउ (°अउँ) 23, °अमि 3	Plur. 3. °अहि (°अहिँ) 17 + 4 (pass.)
2. °अहि 5, °असि 1	°इहि (°इहिँ) 7
3. °अइ	°अइ 10
	°अंति 20 + 4 (pass.)

Remarks. For the nasalization of the endings see § 6.—1. *sing.* जंपउँ 30*b* and अच्छउँ (B °उ) 79*a*. —सहमि 164*c*, and मरमि, तग्गमि 164*d* have been employed simply to effect alliteration. जाउ 91*a* has a variant जामि (C). In a Prakritised stanza occurs ताकं (=तर्कयामि) 104*a*. Cf. दुम्मं 213*b*. See Hc. III 141 com.—2. *sing.* सारसि 165*c* is used to bring about the yamaka. For the 3. plur. forms in अइ see Tessitori, § 117, *Remarks.*

The present part. विलवंति is used with अच्छउं (pres. 1. sing. from √अच्छ) at 79*a* to singnify continuity of a present action (cf. Tessitori, § 125).

§ **63.** Imperative.

2. sing. °इ 16, °हि 10, °इहि 1; °उ 8, °अ 3
°असु : कहसु 82*c*, °अह : कहह 68*c*.

3. sing. °अउ 4 (होउ 2, सिज्झउ, जयउ).

2. plur. °अहु 2 (सुणहु, णिसुणेहु).

3. plur. °अंतु 1 (गज्जंतु).

Remarks: Once °इ of the 2. sing. is lengthened to °ए for metre's sake: भणे 95*d*.

§ **64.** Present Participle. It always ends in °अंत (enlarged °अंतय). For its feminine see § 49. i.

It is used at two or three places to denote a state in past. Thus सुहय तइय राओ **उग्गिलंतो** सिणेहो (100*b*) "O dear one, the dye of love that used to overflow on that occasion;" मोहवसिण **वोलंत** (95*c*) "Under loss of discrimination (she) said". Perhaps णियंती 186*a*, सरंतु, विप्फुरंतु 200*c*, *d*, धरंती 217*d* also denote the habitual past. For हुंतउ 65*c* see § 73, 3.

Further, Hc. III 180 teaches that the present participle can be used to denote conditional also. Our text offers three examples of such a use, all in one stanza; मुणंती 100*a*, धरंती 100*c*, वोलियंतो 100*d*.

Both these uses of the present participle are still quite living in the modern Gujarāti. The unenlarged form serves for the conditional, the enlarged one for the preterit. For other NIA. vernaculars see Bloch: *L'indo-Aryen*, pp. 261–265.

§ **65.** Optative.

1. sing. °इज्जउ (लज्जिज्जउ)

2. sing. °इज्जसु (पढिज्जसु, कहिज्जसु)

Remarks. Cf. Tessitori, § 120.

§ **66.** Future.

	स्-future	ह्-future
sing. 1.	°इसु 2	
2.	°इसि 1	°इहसि 2
3.		°इहइ 2

Remarks. 1. कहिसु 91*c*, पयासिसु 117*b*. 2. जाइसि 41*d*; आसासिहसि 191*d*, आविहसि 191*f*. 3. संतोसिहइ 197*a*, मिल्हिहइ 197*b*.

§ **67.** Preterit Participle.

The suffix °इय (enlarged °इयउ) forms the pret. part. Besides the 'regular' class of the pret. part. so formed, there is another which represents the direct phonetic development of the Sk. pret. part. But the number of such 'irregular' part. is on decline and the tendency to normalize them by adding to them also the suffix °इय (e. g. हुइय 186*c* for हुय) has already made its appearance (See § 49 ii.). Another tendency that is to be specially noted is the contraction of the suffix °इय to °ई in several cases in the fem. of the pres. part., e. g., चडी, विबुद्धी, तुट्टी (see § 28). This is a 'modern' trait, characterising the New Indo-Aryan vernaculars like Hindī and Gujaratī. The following are to be noted: मुक्क 83*b*, उमुक्क 25*b*, पमुक्कउ 203*b*, पउक्कउ 217*b* (all from *मुक्क i. e. मुक्त), तुट्ट 78*b*, पलुट्ट 130*c*, फुट्टउ 154*d*, ढुक्कउ 186*b*, पहुत्तउ 192*b*, बुल्लीण 204*c*, लय (i. e. लात) 86*c*, besides लीअय 176*b*. समाण 80*b* (in a Dohā) is of special interest as in Old Guj. this type of pret. passive part. in °आण is quite familiar to us.

§ **68.** Absolutive.

The numerical strength of the various types of absolutives as represented in our text is as follows: °इवि 34, °अवि 27, °एवि 5; °एविणु 11; °इ 28; °इय 2, °इउ 1, °अप्पि 1. Those in °इय (see § 38 b.) are निवेसिय, पेसिय 95*c*, विच्छाइय 188*d* and Pk. मुणिय 213*a*; in °इउ, फरिसिउ 132*d*; in अप्पि, सहप्पि 199*a*. Besides these there occurs विज्ज 191*c* (cf. epic विद्य) and an interesting case of 'compound' absolutive दहेवि करि 108*b*, which is a precursor of the Modern Hindī बोल कर, हँस कर etc.

§ **69.** Infinitive.

In °अणह: कहणह 80*a*;
in °अणउ: धरणउ 71*a*;
in °अणु: कहणु 81*a*;
in °अण: सहण 218*b*.

Of these, only the form in °अण is known to the *Dohākośas.* Cf. also TESSITORI, § 134 end.

§ **70.** Gerundive.

In °इव्वउ (Sk. °तव्य): पढिव्वउ 20*d*, 21*d*, जंपिव्वउ 82*c*, जाइव्वउ 82*d*, कहिव्वउ 99*d*;

in °इय and °इज्ज (Sk. °य as in कथ्य, गम्य etc): कहिय (5 times), जंपिय, पभणिय; पभणिज्ज (twice), कहिज्ज;

in °अणिज्ज (Sk. °अनीय): कहणिज्ज.

With °इय/°इज्ज cf. the passive endings °इयइ/°इज्जइ (§ 71).

§ **71.** Passive.

The three types are represented thus: passives in °इय: 33, in °इज्ज°: 13, in °ईय° (metri causa): 3. Besides these there are some 20 'irregular' passives which represent the further phonetic development of the corresponding Sk. forms: सिज्जइ, पिज्जइ, गिज्जइ, णज्जइ; झिज्झइ, दीसइ, कीरइ, पेसइ, सुम्मइ, पमुप्पइ; घुम्मंति, डज्झंति; from the causative: चडाइयइ, सुहाइयइ. Note also जाइअइ, लाइयइ. For the origin of °इयइ/°इज्जइ see § 38 (b). Cf. TESSITORI, § 136 (both the types). The fact that so many passives in °इय° are attested in our text supports the derivation of the affix °इय° from Sk.° य of the passive against TESSITORI, unless it is proved that they have been borrowed from a synchronous vernacular.

§ **72.** Causative and Denominative.

A. °आव् is the general causative suffix which in certain cases becomes shortened to °अव् in accordance with § 19. Further, in declension the °व् of this °आव् is occasionally dropped according to §35.

मावइ (from √मा) 141*b* and सरलाइवि 26*b* (cf. सरलयवि 123*d*) are used as simplex. It is by a rare chance that one comes across the 'irregular' forms like सारसि 165*d* representing the direct phonetic continuation of the Sk. forms.

B. The instances of the nouns, etc, used as verbal bases are: (a) (in अय :) वखाणियइ 65*a* from व्याख्यान, तिलकिवि 168*a* from तिलक, वणिज्जइ 208*d* from वणिज्, सीयलंतु 210*c* from शीतल, बहिरयंति 218*d* from बधीर; (b) (in अव/आव :) सरलाइवि 26*b* and सरलयवि 123*d* from सरल, सच्चविय 96*d* from सच्च and सुहाइयइ 189*b* from सुख.

POSTPOSITIONS

§ **73.** Thanks to the working of the phonetic forces, the old system of the case-endings eventually became completely worn out by the time of the New Indo-Aryan stage and one

of its direct results was that the postpositions, which had had only a conplementary or supplementary status in the late Middle Indo-Aryan (or Apabhraṁśa) stage, now began to function importantly as unaided indicators of various case-relations and the analytical stage was completely achieved. The language of our text knows of several such postpositions.

1. We find here some four instrumental postpositions having the general sense 'with'.

सत्थिहि (= loc. sing. of सत्थ = सार्थ '*company') means 'with; in the company of': विविह-विअक्खण-सत्थिहि जइ पवसियइ (43*a*) 'If a stroll is undertaken in the company of various vidagdhas —'; सोहहि सिज्ज तरुणिजण-सत्थिहि 'The beds appear charming with (*or* by the presence of) young damsels'. This postposition is seen commonly used in Guj. in the form साथे. The Jain romance चम्पकश्रेष्ठिकथानक (mid-fifteenth cent.) uses सार्थे in the same sense as noted here.

Cf. TESSITORI, § 70 (3).

सम (= समम्) is found in का-वि केण सम दर हसइ (47*c*) "Some lady just laughs with someone". सउ is a variant of सम : गुरुविणएण सउ 74*b*, विरहसउ 79*a*, कंदप्पसउ 99*a*. Cf. OWR. सिउँ (TESSITORI, § 71), Early Maithilī सञो, सँ (VR., § 36). Once संमाणिय (= समान f.) is found: तुअ संमाणिय "with thee".

सरिसु—सरिसउ (= सदृश enlarged) 'together with' is used thrice: मियणाहिण सरिसउ (187*d*) 'together with musk', सरिसु जाईहलइ (188*b*) 'together with nutmegs,' हाम हेमह सरिसु (191*d*)? सरिसउ corresponds to the Guj. सरसुँ 'close with' in usages like छातीसरसुँ 'close with chest'.

2. The ablative postpositions are हुंतउ, ट्ठियउ, रेसि, लग्गि.

हुंतउ with the loc. adverbs of place denotes 'from' as in तिह हुंतउ 65*c* 'from that place'. See Hc. IV 355. It is fairy common in Old Western Rājasthānī. See TESSITORI, § 72 (10). Looking to its origin, हुंतउ is the enlarged pres. part. of √हू (= भू) used in a preterit sense. The whole phrase तिह हुंतउ literally means 'having been at that place, (he came here)' and this sense has eventually veered round to 'from that place'. (See As. pp. 22–24).

°ट्ठियउ (= स्थित enlarged) is another such postposition. HC. IV 439, 4 has हिअअ-ट्ठिउ 'from the heart'. Modern Guj. °थी is closely allied with this ट्ठिउ. See ALSDORF, As. pp. 24–26. The one case in our text is तह खणि खुवइ कवालु न वाम-कर-ट्ठियउ 86*b* "And the forhead (*also* skull) is not removed *from* the left hand even for a

moment'. Cf. the com.: ततः कपालं क्षणमपि **वामकरान्** न दूरीभवति. Can the problematic सिहरट्ठियइ 148*d* be brought in line with the above? For OWR. cf. TESSITORI, § 72 (3), (6).

रेसि is employed to signify the causal relation 'due to', 'because of', 'on account of'. Thus कुकवित्त-रेसि 21*a* = कुकवित्वेन **हेतुना** i. e. कुकवित्वात्. Ordinarily रेसि is a तादर्थ्यनिपात. See He. IV 425; Haribhadra's पंचाशक-प्रकरण 19, 40 (रेसिम्मि).

लग्गि (= abs. of √लग्ग) with the adverbs of time denotes 'tempus a quo' i. e. it has the sense 'since' as in कइय-लग्गि 122*d* = कदा प्रभृति 'since how long'. Cf. TESSITORI, § 72 (a) where लगइ, लगी are noted in both the senses 'up to', 'from'.

3. The genitive postposition तणि (fem. of तणउ; see He. IV 422, 20) quite obviously cannot govern any other case except the genitive. Accordingly मइ तणि (94 f.) appears to be a suspect, standing perhaps for an original मह तणि 'my'.

Cf. TESSITORI, § 73 (4); DAVE, p. 58.

4. महि is a locative postposition: मणमहि means 'in the mind'. It is loc. sing. from मह, which is connected by BLOCH with *मध allied to Sk. मध्य.

Cf. TESSITORI, § 74 (7); DAVE, Index s. v. *māhi*.

§ **74.** Indeclinables. Adverbs appear in the SR. in any one of the three forms: with the °उ of the nom./acc., with the °इ of the instr./loc.or altogether without any affix. We have चिरु, थिरु, धीरु, घणु, णिमिसिद्धु etc.; तुरिय, पुनरुत्त सव्व-वार, णिमिस, खर etc.; णिरवक्खि, निभंति, अणियत्ति, इत्थंतरि etc. Note खणु 19*d*, खण 86*c* and खणि 86*b*; खणद्धु 67*a* and खणद्धि 223*d*; निरंतर 148*c* and निरंतरिण 64*d*; cf. also पुणु 96*c* etc. (5 times), पुण 67*a* etc. (6 times) and पुणि 101*a*, 117*d*; पर 79*b* and परि 189*d*. Following is the list of other indeclinables arranged in semantically allied groups: अइ, लइ (thrice); अन्न-इ, अरु, अह, य (6 times); अहव (अहवा), व (= वा at 41*d* and in कत्थ व etc.?); इअ and व (29a, 123*c*), किरि, जणु (thrice), णज्जइ (twice), णं (8 times; at 132a = इव), णाइ (twice; णाय, णायं), धुय (= ध्रुवम्); इत्थ, कत्थ (कत्थ व, कत्थ वि), तत्थ (तत्थ व, तत्थ वि); इम and एम and एव, किम, किम्म-इ[1] and केम (Pk. 116), जिम and जेम, तिम and तेम; कइय, जइय, तइय; कह (equivalent to कथम्, कुत्र, कुतः (41*c*)) (कह व, कह वि; कहकह व, कहकह वि), तह (तहँ; तह व, तह वि); कहि, तहि; कि (कि-वि, कि-हु) and किं (किं-पि) and कॉइ, जं, तं; °च्चिय, जि (twice), °इ (5 times); जइ (जइ वि) and अह (101*b*), तउ and तो; जाम, ताम and ताव and ता; ण or न, णहु (26 times; णहु वि), णेय (4 times), म; णिरु; दर; पर (परि); पुणु (पुण, पुणि,; पुरउ; हिव (twice).

1 Cf. OWR. किरइ-इ, wrongly derived by TESSITORI (§ 2 (1)), from *कहँ-इ, कथमपि.

§ 75. Compounds[1].

Already in Prakrits, the strictness of the Sk. laws of nominal composition has been considerably tempered Cf. PISCHEL, § 603. The same tendency more strengthened prevails in Ap. We can roughly distinguish three types of such loseness of composition as gathered from the Ap. material of the text.

Firstly, there are several cases of 'permissible' looseness sanctioned by the Sk. scholiasts with the words "सापेक्षत्वेऽपि गमकत्वात् समासः". Accordingly, we have णिय-कवित्तह विज्ज-माहप्प-पंडित्त-पवित्थरणु 19*a* for णिय-कवित्त-विज्ज etc.; अन्नह तरुणिकरंगुलिणह 51*c* for अन्नतरुणि-करंगुलिणह; रयणनिबद्धउ मेहल रुणझुणउ 52*d* for रयणनिबद्धय-मेहल-रुणझुणउ; पियह संजणिय-सुहु 122*c* for पिय-संजणिय-सुहु; केवयकलीहि रसगंधलुद्ध 205*d* for केवयकली-रसगंध-लुद्ध.

Secondly, within a compound the order of various members has no regard to mutual grammatical or logical relations. We can almost say that any member can precede or suceeed any other member to suit metre and rhyme. This fact is recognised by the grammarians as समासे पूर्वनिपातानियमः. The examples are: धम्मिल्ल-उमुक्क-मुह 25*b* = उमुक्क-धम्मिल्ल-मुह; णेवर-चरण 27*d* = चरण-णेवर = चरण-(गत)-नूपुरयोः; अणरइ-छार-उछित्तु 120*c* = उछित्त-अणरइ-छारु; कड्ढिय-कुडिल-अणेग-तरंगिहिँ 177*b* = कड्ढिय-अणेग-कुडिल-तरंगिहिँ; मयण-पडिभिन्न-सरि 184*a* = मयण-सर-पडिभिन्नि; असेविय-सउणियण 193*a* = सउणियण-असेविय; फलु-विरहग्गि 114*a* = विरहग्गि-फलु; सिहरि-सुरत्तय 216*a* = सुरत्तय-सिहरि.

Among these special attention is to be drawn to the last two instances of the compounds with the order of the members transposed for metrical convenience. Apart from a few genuine cases of 'endingless' forms, it is such cases that must have substantially contributed to make current the view that Ap. uses the bare stem also in the genitive. For in the case of the words in such expressions held together by the strength of context but otherwise appearing hanging in the air without any grammatical element connecting them *inter se*, one can easily say that here the bare stem (विरहग्गि, सुरत्तय) functions as a genitive form[2]. But the cases attested here, as also lots of

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1 Those compounds which, though printed in the constituted text with their components separated, can be easily made out from the context have been left out of consideration.

2 They also banish ALSDORF's doubts (As. p. 61) against गअ-मत्तइँ (Hc. 383, 3*c*) being a transposed Karmadhāraya equivalent to मत्त-गअइँ. Hence also there is no need to assume that in the said case the genitive ending is to be supplied to गअ from the succeeding words.

similar cases in Ḍingal works and in the *Rāmacaritamānasa* make it abundantly clear that we have to look upon them as free constructions—as a loose type of compounds.

रयण-ताडंकिहि परिघोलिर-सवणि 46*d* for परिघोलिर-रयणताडंक-सवणि offers a case of the fusion of the above types.

Lastly, the extreme cases of this tendency to loose composition are offerred by a few instances of *tmesis*, which at the same time pointedly show how much the poet cared for metre and rhyme at the cost of everything else and how at times he left the reader (or the hearer) to gather the intended sense entirely from the context. Thus we have,

णिय-दइय-सोय- असहन्त -भरु 103*c* = णिय-दइय-सोय-भरु असहन्त

निम्मल- फुरइ -करु 122*a* = निम्मलकरु (= चन्द्र's epithet) फुरइ

णवघण- जंति -तलि 130*d* = णवघणतलि जंति

Here we get a peep into that process as a final outcome of which the power of unrestricted word-composition has peterred out in the New Indo-Aryan vernaculars.

For the instances of some verbal compounds see § 76. end.

§ **76.** Some syntactical remarks.

Supply of the ending from the adjacent word in accord. At certain places the prior of the two adjacent words—either the substantive or the attribute—appears without the requisite case-ending which is to be supplied to it from the immediately succeeding word. There are some four such cases:

पहिय पवहंतयह 54*b* = पहियह पव°

भयभेसिय अइरावइ...खिवंतियइ 140*b* = भयभेसियइ अइरावइइ...खिवं°

तरंगिणि जंतिहि 161*b* = तरंगिणिहि जंतिहि

Pk. कयहरिस वरहिणीहिँ 213*a* = कयहरिसहि वर°

मयणअग्गि विरहिणि (i. e. °ण) 222*b* = मयणअग्गिण विरहिण

Notable case usages. **Genitive** has developed a very wide scope.

(a) Genitive absolute. Besides the usual type seen in जसु पवसंत (= पवसंतह), ण पवसिया 70*a*; तुव (instead of तइ **A B**) हिअयट्ठियह, विरहु विडंबइ काउ 76*a* and perhaps मुद्धह विलवंतियह 25*d*, there is a series of cases wherein the genitive of the present participle is employed in an absolute phrase to signify continuity of an action while another action is performed. The construction can be rendered into English by 'while......-ing'. Thus

तुय सुयरंत (= सुयरंतह), समाहिमोहु विसमुट्ठियउ 86*a*. "While cherishing your memory......"

गेउ गिरंत (= गिरंतह्ं) पाइउ पढंतह्, इम विलवंती (= °तिय) दिण पाइउ 157*ab* "While singing songs and reciting the Prakrit (gāthās), (I) who was thus bewailing, reached the (final) day (of the rainy season)"

(पिय) सुमरंत (= सुमरंतह)......इम जग्गंतह...अस तग्गंतह, जामिणि गमियइ 158 "The night is passed keeping awake, cherishing the memory of the loved-one and carrying on to live somehow".

दक्खिणमग्गु णियंतह, मइ अइत्थिरिसिउ दिट्ठु 159*ab* "While watching the road in the south, I saw the sage Agasti (Canopus)".

एम सुन्नहियय भमंतह, रयणि विहाणिय 199*c*. "While wandering thus absent-mindedly, the night dawned".

The usage is quite living in Guj. Cf. TESSITORI, § 124; DAVE, p. 51.

(b) Genitive for the accusative. Besides the numerous examples of कथ् and भण् governing genitive of the person to-be-communicated-to, the following cases of the genitive of the object are to be noted:

तुअ हिययट्ठियह छड्डिवि 75*b* (i. e. त्वाम् हृदयस्थितम् मुक्त्वा)

तुअ सुयरंत 86*a*, **तसु** अणुअंचि 130*a*, इम करुण **भणंतह इक्किकह** ण कुइ धीरवइ 166*cd*, **विलवंतियह** आसासिहसि 191*e*, **मज्झ** संतोसिहइ 197*a*, **महु** मिल्हिहइ 197*b*.

Adverbially genitive is used instead of accusative twice: णक्कंतहँ 104*c*, *d*.

(c) Genitive with the word of comparison: सुन्नारह जिम 108*a* and जमजीहह णं (i. e. यमजीह्वा इव) 132*a*. As instr. postpositions, संमाणिय and सरिस (§ 73. 1) should govern instr. But originally being words of comparison, they take the gen. also. So besides मियणाहिण सरिसउ 187*d*, we have सरिसु **जाईहलह** 188*a* and **तुअ** संमाणिय 78*b*. Guj. regularly uses genitive with the particle of comparison.

Locative. *Locative Absolute.* Only two cases are met with: अणक्कियइ णियइ पउर्याणि 102*d* and पइ पोरिसनिलएण (i. e. पइ पोरिसनिलइ) 77*a*. The latter of these two cases also supplies an example of instrumental being used for locative.

णियभुयणि पत्त 130*d* and तरुसिहरिहि चडिउ 144*a*, चूयह सिहरि चडि 144*d* illustrate the locative of goal.

Several times singular is used for plural: वेस-वीण-काहल-मुरउ 45*a*, तह (i. e. महीरुहाम्) णामु 64*b*, बगु...चडिउ 144*a*, कयंबिण 146*c*, अंगंणि 146*d*, दसह दिसि 148*a*, चित्तविचित्तइ तणुपंगुरणिहिँ 167*d*, तिहि भमिरइ 174*b*, भमरु 205*c*. Pk. आएहि...पुच्छिएण पवास-दियहेण 126*a*, सूरससिबिंबे 2*a*, लक्खणछंदाहरणे 6*b*.

Ellipsis. The author seems to be remarkably fond of ellipsis. At several places the sense of the sentence remains incomplete

and at times even the immediate context is in no way helpful in suggesting the words kept understood. Com. supply the necessary words in most of the cases. The following cases have come to my note: 4*b*: supply तेण after पसिद्धो. 21*ab*: supply मत्कृते काव्ये in the beginning. 76*a*: supply तत् तवैव लज्जा after *a*. 95*d*: supply विरह before तक्खर. 108*ab*: शरीर is the understood object in *b*. 133*cd*: the description refers to the सहकार. 141*d*: refers to विद्युत्. 152*a*: दिण is वर्षाप्रान्तदिन. 189*c*: दिवस is to be understood after अंगुलमत्त. 193*d*: supply दुम्म after उज्जाणहँ. 196*a*: supply दानं after दिंति. 196*d*: we have to understand प्रियं प्रति. 202*d*: स्त्रियः are understood. 218*d*: supply जनाः. 219*ab*: supply जनैः.

Tmesis. We have already dealt with several cases of tmesis (§ 75). To those add one more: सं- केवइ- जणइ 201*a* = केवइ संजणइ.

Anaphoric construction. Lastly, a few cases remain to be mentioned wherein the substantive being attended with a detailed description is felt incapable of directly conveying its relation with the subsequent words in the sentence and consequently an anaphoric pronoun is used which expresses the relation of the substantive with other words. For parallels in other Early Vernaculars see Vr., § 38.

णव-घण-रेह-विणग्गय निम्मलकर सरयरयणि-पच्चक्खु अमियभरु झरंतउ फुरइ **तह** चंदह जिणणत्थु पियह संजणिय-सुहु मुहु विरहग्गिधूमि कइयलग्गि झंपियउ 122 "Since how long is covered with the smoke of separation-fire (your) face which brings happiness to (your) lover and which has the object of conquering *that* moon which becoming manifest on an autumn night, coming out of the row of fresh clouds and shedding its burden of nectar shines serene-rayed".

फलहारिण उन्नमियउ······गंधर्वाहि कुंजरसवण-सरिच्छ पहल्लिर (साहारु) **तह** पत्तिहि··· कीरपंति परिवसइ 133*cd*–134*ab*. "The सहकार tree, bent down with the weight of (its) fruits, dangling due to wind like elephant's ears: in *its* leaves resides the row of parrots".

Pk. माणुस्स-दिव्व-विज्जाहरेहिँ णहमग्गि सूरससिबिंबे **आएहिँ** जो णमिज्जइ २ "by human beings gods and Vidyādharas, by the solar and lunar orb in the heavenly path *by all these*, Who is bowed down to—"

The use of the infinitive with ण (or an interrogative particle) and जाइ to denote impossibility of performing an action because of its extreme nature is peculiarly Apabhraṁśa. We find this construction in, e. g., Hemacandra's illustrative stanzas, in the *Paramappapayāsu* of Joindu. The idiom is current

even in the Modern languages. The three cases occurring in the SR. are: न धरणउ जाइ 71*a*, कहणु न जाइ 81*a* and किम···सहण जाइ 218*b*.

There appears a decided bias in favour of using the pret. part. in impersonal construction. Note छावडइ पहराविउ 78*a*, मइ रुन्नु 109*d*, कल्लोलिहि गज्जिउ 142*b*, सिहंडिहि रडिउ 144*b*, सालूरिहि रसिउ 144*c*, हंसिहि उरुन्नउ 145*d*, गोयं गणिहि संचडिउ 146*a*, कुसुमिहि सोहिउ 215*b*, etc. It is also to be noted that excepting the first case (in a Dohā), all the other cases have the instr. in °इहि.

Here we can say that two steps intervene between the type of usage attested here and the one in the modern vernaculars which has shed the passive sense and serves to express the past directly. Thus, firstly if for expressions like say हंसिहि चडिउ 'by the goose was climbed' 'the climbing was done by the goose', those like हंसि (instr.) चडिउ (cf. छावडइ पहराविउ) get current and then secondly, if as a result of the phonetic development of हंसि into हंस (i. e. endingless instr. see § 51 **B.** ii) by the reduction of the final इ, our expression takes the form हंस (instr.) चडिउ (so common in Dingal, etc.), then the natural confusion of the हंस (instr.) with the homophonous nom./acc. हंस would give us without any difficulty the modern active expression हंस चड्यो 'the goose climbed' 'the goose did the climbing'.

Thus, in the end the old passive was lost from the pret. And eventually it met the same fate in the present, where it developed a potential (and later on a mild imperative [cf. TESSITORI, § 137]) sense. Some indications as to this are supplied by अंबरु पुणि रंगियइ 'the cloth can be dyed again', अंगु अब्भिंगियइ 'the body can be annointed', दविणु पुणु भिड्यिइ 'riches can be won back' and किम वट्टियइ 'how (it) can be turned', all occurring in 101.

An important result of this tendency was the development of a new passive (cf. TESSITORI, § 126 (2) i; DAVE, p. 47) which probably made the first beginning by the pret. passive part. in आणय, the successor of the old pret. part.[1] In our text (in a passage whose language appears comparatively more advanced) is attested समाणा 180 (= संमिताः) from √समा and perhaps पच्छुत्ताणिय (f.)

1 According to TESSITORI (who follows in this matter HOERNLE § 484) originally this was a potential passive (developed from the causative) which in course of time became ordinary passive (see § 140), while the participle in °आणउ is connected by him with the same in °आण° in Sk.

199*d* from √पच्छुत्ता—√पच्छुत्ताअ (=पश्च°+उत्ताप्?). Tessitori notes that they are found in Jain Mahārāṣṭrī, in Sindhī and Avadhī.

Lastly, the attention remains to be drawn to three cases of compound verbs so current in the modern vernaculars wherein a second verb used auxiliarily in conjunction with the absolutive of the main verb serves to express an aspect or state of the action denoted by the main verb. Thus Guj. खावुँ 'to eat', खाइ रहेवुँ 'to finish by eating', 'to eat up'; जोवुँ 'to see', जोइ रहेवुँ 'to look on'. Similarly here को णिसुणेविणु रहइ 18*c* 'Who would listen on—listen completely—patiently?' (Cf. Guj. साँभळी रहेवुँ, पडी रह्यो etc.; cf. Kelloeg *Hindi Grammar*: § 442, 754*d*); तक्खरु वक्खरु हरि गउ 95*d* 'The thief stole away the belongings' and असेस तरुय झडि करि गय 192*d* 'All the trees completely shed (their) leaves'. Cf. the com.: अशेषास्तरवः पत्राणि मुत्त्वा **गताः = स्थिताः!** Note also कहि न सक्कउ 105*a* 'I cannot tell'. Cf. Tessitori, § 132.

§ **77.** Conclusion. The dialect of the Sr.

The linguistic material analysed and classified in the foregoing articles allows us to draw some broad conclusions regarding the proper affiliation of the dialect used in the Sr. But before we take it up, it is necessary to draw attention to one important point.

Jacobi has brought forth and discussed sufficient evidence to prove that Apabhraṁśa properly so called was a mixed language in so far as it borrowed most of its vocabulary from the literary Prakrits and its grammatical constructions from the देशभाषाs (or the popular dialects).[1] And it is thus explained: the देशभाषाs being considered vulgar as compared to the literary Prakrit, they could not make their appearance in literature in their pure, unmixed form. Hence they penetrated literature just like popular cross-threads in the general basic texture of the literary Prakrit, and the result was Apabhraṁśa. This means that, the standardized classical Apabhraṁśa apart, the form of Apabhraṁśa at successive chronological stages can vary in accordance with the advance in the development of the popular dialects that lie at the basis and, according to the lateness of Ap., we can expect a greater degree of admixture of the popular dialects, till that process in due course leads to a form of language like one represented in the *Prākṛta-paiṅgala*.

1 This and the following few statements have been worded after what is observed by Jacobi at Bh. p. 68*.

The SR. presents to us an Apabhraṁśa,[1] which is in this manner considerably mixed with the traits of popular dialects synchronous with the Author's time. A reference to the parallels and correspondences with the developments in various New Indo-Aryan vernaculars as pointed out previously at relevant places—and particularly at §§ 36 (a), (b), 46. v. *Remarks*, p. 26 (second paragraph), §§ 73, 75 (end) and 76 (end portion) will make this point clear. Yet, doubtless, it is still to be called Apabhraṁśa, as its phonology (mostly unsimplified conjuncts) and its system of inflections show. Besides some traits of the Classical Apabhraṁśa (that which is treated by Hemacandra in his Prakrit grammar), viz., मृ>व् (वँ) (§ 33 A.), imperatives in इ, हि, उ and अ (§ 63), absolutives in इवि, अवि, एवि, एविणु, इ, अप्पि (§ 68) and the *s*-future as well as the *h*-future (§ 66), we can pick up several other traits which have been shown to be peculiar to the श्वेताम्बर or गुर्जर अपभ्रंश. These are : (a) use of the bare stem in the nom. of the masc. अ-stems, (b) instr. sing. forms of the masc. अ-stems in इ and हि, (c) assimilated *h*-endings of the genitives, (d) pronominal instrumentals जिणि, तिणि, इणि, (e) present 3. plur. forms in अइ. All these make it plain that the dialect of our text possesses all the chief characteristics of the श्वेताम्बर or गुर्जर अपभ्रंश. It is to be noted that the features like the absence of nasal in forms elsewhere found nasalized (§ § 2–8), assimilation of a post-nasal stop (§ 35, V), nominatives in अ side by side with those in उ, instr. sing. forms in हि, bare stem in the instr. and the loc. of अ-stems normalization of the इ-, उ-stems (§ 45 i), increasing use of postpositions, looseness in composition, new words like गुहिर, अंजुलि etc. are not special to any particular localised form of Apabhraṁśa but are commonly indicative of the lateness of Apabhraṁśa.

But we can go still further: (a) total absence of the आ-forms in nom. sing. of the masc. अ stems; (b) most of the postpositions collected under § 73; (c) change of °उ° to °अ° seen in चउग्गणी (G. चोगणी as against H. चौगुनी) and फरसउ (G. फरसु); (d) fem. genitives in इय (§ 56, *Remarks*), pret. passive participle in आणय

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1 Or अवहट्ठ as at one place the author of the SR. calls it. But this अवहट्ठ is different from one, represented by the language of the PP. On this Apabhraṁśa tradition in New Indo-Aryan cf. CHATTERJI, *Indo-Aryan and Hindī*, p. 99. San. pp. XXII–XXIV; KP. pp. 65–66. Note that the author of the SR. follows Eastern Grammarians in the division of languages into सक्कय, पायय, अवहट्ठ and पेसाइय (SR. 6).

(§ 67, 76 end); (f) genitive constructions like इम भणंतह (§ 76, p. 43), (g) words like इम, जिम, तिम, किम, सवि, बे, ससिहर, अम्नइ, हिव, चडी, तुट्टी—these features characteristically belong to the Old Western Rājasthānī, while (a) development of °स्° into °ह्° (§ 34); (b) loss of neuter (§ 50); (c) use of the bare stem in all cases (§ 51 B. 1. end); (d) इ-absolutives; (e) words with the pleonastically prefixed स° (§ 48. ii), as also the words वड्डाऊ, झल्ल, अरु—these features are peculiar to the northerly section of the Owr., as one can judge from their occurrence in Ḍingal or Early literary Mārwāṛī.

Lastly there are a few facts which clearly indicate the influence af the then dialects of the Midland (Early Braj, Hindī, etc.) over the language of the Sr. Thus (a) loss of an intervocal व् (§ 33 C.); (b) agentives like संजीवयर, उल्हावयर as compared with Hindī लुँटेरा, चितेरा etc.; (c) the compound absolutive दहेवि करि (in a Dohā) point to such Midland influence.

As suggested at relevant places (e. g., p. 19, note 1) the language of the Dohās of the Sr. differs in several points from that of the main portion of the text and it is closely allied to (though more advanced than) the language of the Dohās of Hemacandra.

II METRES

§ **1.** Before we proceed to treat the metres of the Sr., a general note on the differing Ap. metrical traditions is called forth. Besides the two well-known works, Hemacandra's छन्दोऽनुशासन and the प्राकृतपैङ्गल, we have now five other large or small treatises—all published by Prof. H. D. Velankar—dealing with Pk. and Ap. metres. They are the वृत्तजातिसमुच्चय of Virahāṅka, the स्वयम्भूच्छन्दस् of Svayambhū, the गाथालक्षण of Nandiyaḍḍha, the anonymous कविदर्पण and the छंदःकोश of Ratnaśekhara[1]. Among these the work of Virahāṅka (as also of Nandiyaḍḍha, if at all) treats a very small number of Ap. metres properly so called. Though dealing with the same subject, the above-named works widely differ from one another in their range and province and on the strength of certain provisional criteria—such as, the definition and nomenclature of the commonly occurring metres

1 W. Schubring's edition of the last-mentioned work (see *Beiträge zur indischen Verskunde*, Z. D. M. G. 75, p. 97 ff.) is not accessible to me.

मात्रा (रड्डा) and its sub-types, of द्विपथक or दोहा and its sub-types, of अडिला, etc., the preferential treatment of certain metres and the exclusion of others, the quantitative value of the final mora, the characteristic system of the *termini technici* and some special features of the method of treatment in general—on the strength of these criteria we can hazard to roughly distinguish at least two considerably divergent metrical traditions: the one, which for convenience's sake may be called the *Classical Tradition*, occupies itself mainly—but in no way exclusively—with the prosody of the Apabhraṁśa epic poetry, while the chief—but again not the only—concern of the other, which may be called the *Bardic Tradition*, is the metres that are employed in the Ap. narrative and lyric poetry as of the रासक compositions and other forms substantially cultivated by the popular bards (the मागध). Due to its popular character the latter tradition was obviously more open to continuous revision and reinforcement. The works of Svayambhū and Hemacandra on the one hand and the कविदर्पण on the other represent the Classical Tradition; the छंदःकोश (which is little more than a compilation from the ancient works of Arjuna or Alha and Gosala or Gulha) and the प्राकृतपैङ्गल (which also appears to have a highly composite character) represent the Bardic Tradition.

These facts bring forth one important result. In the proper identification of the metres employed in the epics like the महापुराण of Puṣpadanta or the भविसत्तकह of Dhanapāla one should be guided ultimately by the metrical works of the Classical Tradition. The other sort of metrical works can at best render only a secondary help and as the common metres are at times divergently treated by the two sorts of metrical treatises, it will not be surprising if their undescerning use proves a source of confusion.[1] The same words apply to the value of the works on epic metres for the study of the metres of non-epical poetry.

§ 2. Adopting ALSDORF's classification (see As. p. 46) we can deal with the metres of the SR. under the following heads:

A. मात्रावृत्तs

I. (a) Four-lined metres with the rhyme *a b*, *c d*.

1 JACOBI's (and following him ALSDORF's) adoption of the name अडिला instead of वदनक for the commonly occurring epic metre with the scheme 6 + 4 + 4 + 2 is an illustration in point.

(b) Metres of the Dohā-type: two rhyming lines divided in two unequal पादs (as घत्ता : the अन्तरसमा चतुष्पदी type).

(c) Metres with the rhyme-type *a b, c d, e f.*

(d) Strophic metres.

II. Metres of the Gāthā-type.

B. वर्णवृत्तs.

A. मात्रावृत्तs.

I. (a) **Four-lined metres: rhyme** *a b, c d.*

§ 3. 1. अडिल्ला.[1]

Occurrence: 104, 182; 157–170, 174–181.

We have conflicting statements of different metricians on this metre. But most of the authorities agree, by definition and illustration, in considering end-Yamaka as one of the differentae of the अडिल्ला. And st. 104 and 182 of our text which are expressly called अडिल्ला strictly bear out this point. Further, with slight difference all grant that the metre has 16 morae per line, the last two morae being invariably short. But the agreement does not reach beyond these points. For the remaining, there is a considerable measure of divergence among the various authorities. Firstly as to the number of the यमकs. According to some (Ck. 41*a*, Vjs. IV 33, 34, the form of the definition stanza 127 in the Pp.; cf. the introductory remark to Sc. IV 32 and Ch. 37a last lines) there should be one यमक for all the four lines. And if instead of one, there are two यमकs, one for *a b* another for *c d*, the metre receives the name मडिल्ला. The author of the Sr. follows this tradition. Others (Kd. II 21*b*, Ch. p. 37b/2 recording a different view) hold that it is the other way round. According to them the मडिल्ला must have *one* यमक and the अडिल्ला two.[2]

Secondly as to the गण-scheme. Among the 'Bardic' group, all are silent on this point, except Pp. which only says that the final two morae are to be short and the जगण is forbidden. One of the commentators of the Pp. gives 6+4+4+⏑⏑ as the scheme. On the other hand the 'Classical' group defines अडिल्ला as a sub-type of the metre वदनक, which latter is quite

1 The name appears variously as अडिल्ल, अडिल, अल्लिह etc.

2 Ck. 42 recognises a third variety with a different Yamaka (?) for each of the four lines and calls it भिन्नमडिल्ला.

unknown to the 'Bardic' group. वदनक is defined (Sc. IV 29, Ch. 37a/15, Kd. II 21) as 6+4+4+2 and when it has यमकs it is called अडिल्ला or मडिल्ला. No specific prescription is found for the form of the final two-moraic गण, but the practice is mostly in favour of two shorts. Now apart from the two above-mentioned stanzas 104 and 182 which satisfy all the requirements of an अडिल्ला, there are 22 other stanzas (157 to 170; 174 to 181) in the Sr. whose structure is doubtlessly that of an अडिल्ला, but which fail to satisfy the important condition that all the lines should have the यमक. It does not seem justified to call the metre of these stanzas वदनक because, as noted above, that name is quite unknown to the "Bardic" tradition, while the metres of the Sr. have no particular concern with the "Classical" tradition.

On the strength of some evidence, the fact can be historically explained. There is an ancient tradition (See Vjs. IV 32, Ck. 41) to the effect that in a stanza made up of equal or unequal lines of any good metre, if the आभीरी (i. e. अपभ्रंश) language and the यमक are employed, the stanza is called अडिल्ला. Vjs. IV 34 gives an illustration of "अडिल्ला नक्कडय भेएण" i. e. an अडिल्ला in the form of a नर्कुटक stanza in आभीरी with the यमक employed in it. But just below the above-cited definition of the अडिल्ला, another one is given at Vjs. IV 33. Unfortunetely the text of this definition stanza is not quite clear, but the form of the stanza is 6+⏑ –⏑+ – –+⏑⏑, with one यमक for all the four lines. These facts make it probable that formerly अडिल्ला was a technical device rather than the name of any specific metre and accordingly any common metre could be turned into अडिल्ला by composing it in अपभ्रंश and using the यमक. But the metre with the form 6+4+4+⏑⏑ was employed with special preference for this purpose and the result was, अडिल्ला ceased to be a general name and came to be specially attached to that particular metre. And later on, the distinction between the यमक ('a recurring group of syllables identical in sounds but different in sense') and the अनुप्रास ('rhyme') being lost (cf. the uses of the term जमक in the sense of अनुप्रास in the Ck. and even in the Sc.; see also the illustration stanza for अडिल्ला at Pp. 128), a 16-moraic metre of the above type, even without the यमक came to be called अडिल्ला.[1] Finally it also took up the rhyme *a b*, *c d*.

1 It is to be noted that the term उल्लाल appears to have an exactly parallel history. See Ck. 31, 38; comm. on Pp. 148; Ch. 43a/15-19.

Among the stanzas of the Sr. in question, the यमक strictly so called is found in st. 157 (*a b* having one, *c d* another), 161 (only *c d*), 163 (only *a b*), 165 (only *c d*), 166 (*a b* having a pure one, *c d* an impure one) and 181 (*a b* and *c d* both having an impure one).

An analysis of the 22+3 अडिल्ला stanzas occurring in the Sr. gives the the following statistics for the various forms of the constituent गणs (the figures for the two यमित अडिल्लाs at st. 104 and 182 and one मडिल्ला at st. 111 are given separately in the brackets):

The forms of the 1. गण of 6 morae are

⏑⏑⏑⏑– 20 (6) ⏑⏑–⏑⏑ 8 ⏑⏑⏑–⏑ 3
–⏑⏑⏑⏑ 20 ––⏑⏑ 4 –⏑–⏑ 2
–⏑⏑– 19 (4) ––– 3 (1)
⏑⏑⏑⏑⏑⏑ 7 ⏑⏑–– 2 (1)

These results show that 1. गण of our अडिल्ला is built up altogether differently from that of the अडिल्ला of the Hp., as the latter has generally the form ⏕⏑–⏑ with the trochaic rhyme (See Hp. p. 191 mid.), while here it is the least preferred and quite exceptional form. In our case there is a strong tendency to two-moraic grouping and hence a long for the 2. and 3. as also for the 4. and 5. mora is mostly avoided.

The forms of the 2. गण of 4 morae are

⏑⏑⏑⏑ 39 (2: ⏑, ⏑⏑⏑)
⏑⏑– 23 ⏑–⏑ 14 (10)
–⏑⏑ 9
–– 3

Thus the जगण is permissible in the 2. गण and in the case of the यमित अडिल्ला and मडिल्ला, ⏑,⏕⏑ appears to be the only form of this गण. Note that out of the 14 cases of the जगण, not less than 6 occur in those stanzas which have got the यमक.

The forms of the 3. गण of 4 morae are

⏑⏑– 46 (1) –– 23 (11)
⏑⏑,⏑⏑ 12[1] –⏑⏑ 4

This makes it clear that the जगण is avoided in the 3. गण. Mark the anapaest tendency of this गण.

1 157*d* is a real exception, *c* possibly an apparent one, because in the latter case if रमणीय is to be preserved, रयणि (c) is to be preferred to रयणिअ.

The 4. गण is invariably made up of two short morae.

162*b* (⏑⏑⏑⏑⏑⏑/⏑⏑⏑⊥⏑⏑⏑/⏑⏑) is the only case of Gaṇa-fusion.

§ **4.** 2. **मडिला.**

Occurrence: 111.

Different views on the exact nature of this metre have been already noted in our discussion on the metre अडिल्ला. The wavering apparent in the Mss. of our text at 110 *d* (B C मडिल्ल, A अडिल्ल) and in the commentaries (the text of both reads अडिल्ल, though the व्याख्या names the metre of *S*R. 111 as मडिल्लच्छंद: and quotes CK. 41 *cd* to define it) also suggests diversity of traditions on this point.

As the difference between the two metres अडिल्ला and मडिल्ला amounts to a negligible point, the view adopted in the Ch. which considers both these as merely two varieties of one single metre appears quite reasonable.

§ 5. 3. **रासा (रासक)** or **आहाणय (आभाणक).**

Occurrence: 26–30, 41–57, 58 (*a b*), 64–68, 74 (*a b*), 91–92, 96–99, 101–103, 104 (*a b*), 105–106, 109–110, 113 (6 lines), 117 (6 lines), 118 (6 lines), 121–124, 125 (*a b*), 130–136, 139–147, 151, 154, 155 (*a b*), 184–189, 190 (*a b*), 192–197, 198 (*a b*); 86–87; 204. Total 328+12 lines.

This is the principal[1] metre employed in building up the frame of the SR. About one third of the SR. is composed in this metre.

As it was in the case of the अडिल्ला, here too we have to make a way through the conflicting and scanty accounts of the prosodists. CK. 17 defines अहाणउ as a metre of 21 morae. The final mora should be always short and a 5-moraic गण is to be avoided. The commentary on CK. 17 (See Notes on CK. 17) says that the tradition requires final three morae to be all short and this is comfirmed by the SR. stanzas. Thus the CK. makes no provision for the constitution of the individual गणs, nor says anything regarding the caesura. Still the definition stanza has a definite caesura after the 12. mora.[2] Further, this

1 According to Kramadiśvara as quoted and interpreted by JACOBI at Bh. p. 71* रासा is the chief metre of the Nāgara Apabhraṁśa.

2 The रासा metre used in the body of the कड़वक at Bh. VII 12 has the caesura after the 12. mora. See Bh. p. 48*, 7.

Ck. 17 is quoted in the व्याख्या on Sr. 26 with the varying fourth line recording रासउ as an alternative name of the आभाणक. The व्याख्या in its explanation of the definition adds on its own account that 6+4+4+4+3 is the गण-scheme. This is borne out by our stanzas but with certain important reservations, as the analysis given below shows. If we refer to the group of स्वयंभू, हेमचंद्र and the कविदर्पण for some guidance or clarification on this point there also we are faced with disappointment. Sc. VIII 50 defines one metre which is preferentially employed in the रासा compositions. It should have 21 morae, with final three morae short and a caesura after the 14. mora. On the other hand Ch. 37 a/9 and Kd. II 25 define रासावलय as a metre of 21 morae divided as 6+4+6+5. As this infringes the explicit ban on the पंचकल put by the Ck., one would think this रासावलय to be essentially different from the आभाणउ of the Ck. But the facts that the definition and illustration stanzas all without fail end in three shorts and that the illustration stanza in the Ch. has a caesura after the 12. mora (cf. Alsdorf's observation, As. p. 47) do not allow any doubts regarding the basic identity of these two metres.

The fact appears that originally a 21-moraic stanza with the final three morae short must have been in common use for the रासाकाव्यs and in accordance with the varying practices and traditions it came to have different Gaṇa-divisions and positions of the caesura. Only thus can be explained the basic agreement but the divergence in details in the various accounts of this metre.

The रासा-stanzas of the Sr. have the caesura optionally after the 11. or 12. mora[1]. We saw above that the practice of some (Ck. 17, Ch. 37 a/10-11) supports the 12-moraic caesura. On the other hand the 11-moraic caesura finds a stronger support in Ck. 29. There while defining the strophe रासाकुल (mark the name), it is prescribed for the first part—which though unnamed is completely identical in form with the आभाणक except of course in the position of the caesura—that its lines are made up of 11+10 morae.

The general form of the रासा in the Sr. is (the superior

1 Same is the case with the रासs found in the चर्चरी (beginning of the 12th cent. A. C.) of जिनदत्तसूरि (see अपभ्रंशकाव्यत्रयी, GOS. XXXVII).

quantities less common):

⏑⏑̄ + 4 + ⏑⏑̄ ⏑⏑̄ + ⏑/3 + ⏑⏑̄ ⏑⏑̄ + ⏑⏑⏑

or alternatively

⏑⏑̄ + 4 + ⏑⏑̄ ⏑⏑̄ + ⏑⏑/⏑⏑̄ + ⏑⏑̄ ⏑⏑̄ + ⏑⏑⏑.

The individual गणs are represented as under (the two चउपइय stanzas 86, 87 and the one ळंकोड्य stanza 204 are included in the calculations):

1. गण[1] (morae 1.–2.) has two forms:

⏑⏑ 206 — 134

2. गण (morae 3.–6.) has five forms:

⏑⏑⏑⏑ 104 ⏑⏑– 56

–⏑⏑ 86 – – 18

⏑–⏑ 72

This shows that the जगण is permitted in this गण.

3. गण (morae 7.–10.) has four forms:

⏑⏑– 179 ⏑⏑⏑⏑ 62

– – 71 –⏑⏑ 23

Here the जगण is forbidden.

4. गण (mora 11., *or* morae 11.–12.) is made up of one or two short syllables according as the caesura falls after the 11. or the 12. mora. The proportion of the two is

⏑ 190 (56 %) ⏑⏑ 144 (43 %).

Exceptions:—56*d*, 57*a*, 58*a* (all the three occurring in the section listing tree-names), 130*b* and 154*b* have the caesura after the 14. mora. Cf. the रासक of the 14-moraic caesura treated at Sc. VIII 50 and Ch. V 2. For 47*c*, 187*b*, and 188*d* see

1 A word of explanation seems necessary for this spinning out of the five (6 + 4 + 4 + 4 + 3) गणs given by the व्याख्या into seven. The two implications of the principal of गण-division in general are that firstly the closing mora of a preceding गण and the opening mora of the गण following it cannot be replaced by a heavy syllable i. e. the separate individuality of each of the two morae is to be preserved (cf. AM § 19.) and secondly, the common patterns of the various constituent गणs when viewed in a lot are to be indicative of the general rhythm of the metre if any. In the case of the रासा stanzas in the Sr. the formal analysis shows that it conduces to precision and lucidity to split up the first and the third गण of the व्याख्या each into two and as this can be done without any detriment to the underlying principal, seven गणs are set up. For precedences Ch. V 31 versus 32 (cf. Hp. p. 189) and Alsdorf's treatment of the दुवई (see § 11 below) can be pointed to.

Metrical Emendations. The heavy syllable standing in the place of morae 11.–12. in 29*b* (झंपंती) and 55*c* (वाह्) is resoluble into two shorts in accordance with Grammar § 28 (cf. § 41 f). For 151*b* as also for the question of Gaṇa-fusion in 44*a* see Metrical Emandations.

5. गण (morae 12.–14. *or* 13.–14. in accordance with the fall of the caesura) has three forms in the first instance, two in the second.

(i) ⏑⏑⏑ 66 — ⏑ 66 ⏑ — 56
(ii) — 77 ⏑⏑ 71

6. गण (morae 15.–18.) has four forms:

⏑⏑— 131 — — 58
⏑⏑⏑⏑ 89 — ⏑⏑ 59

Like the 3. गण this also avoids the जगण.

7. गण (morae 19.–21.) has only one form: ⏑⏑⏑.

Exceptions:—92*ab* घल्लिया, मिल्हिया (i. e. ⏑ — instead of ⏑⏑⏑) are only apparent exceptions, since they are contraction-forms developed from घल्लियय, मिल्हियय. See Grammar § 41 (c). For 151 *a, b* see Metrical Emendations.

§ **6.** 4. **चउपइय (चतुष्पदिका).**

Sr. 85 calls the two stanzas next to itself चउपइय. But their scansion shows their structure to be in no way different from that of a रासय stanza. So they have been treated here as रासs. It may be noted that after defining the metre रासावलय Hemacandra remarks (Ch. 37*a*): इदं चतुष्पदी वस्तुकं च इत्येके. The various metres with the name चउपइय found in the metrical treatises are altogether different from the metre of Sr. 86–87.

§ **7.** 5. **लंकोडय (लङ्कोटक).**

Sr. 204 is expressly named लंकोडउ by 203*d*. No metre with this name is known to the extent treatises on Pk. and Ap. metres. On the other hand the metre of 204 is found to differ in no particulars from an ordinary रासा. But the designation implies some characteristic peculiarities, which however are not clear to us. Accordingly 204 also is treated here as a रासा.

§ **8.** 6. **पद्धडिया.**

Occurrence: 20–21, 59–62, 63 (*ab*), 200–203, 205–206, 207 (*ab*), 209–212, 214–219, 220 (*ab*). Total 94 पादs.

Being the standard metre of the Ap. epic, it is one of the commonest of Ap. metres and as such it is treated by almost all metricians with varying details.

A पद्धडिया-line is made up of four चतुर्मात्र गणs; ⏑–⏑ is obligatory in the last गण, facultative in the 2., forbidden in the 1. and the 3. Regarding this metre Alsdorf observes (Kp. 73): "The Paddhaḍikā is a metre of anapaestic (i. e. ⏑⏑–) basic character, which though variously violated, is still to be clearly recognised. The freedom of construction is greatest in the opening portion of the पाद; toward the end the regulation becomes stricter and the basic type of the respective गणs stands out more clearly. The 3. गण is built up similarly to the 1. and the 4. similarly to the 2., and between 1./3. गणs on one hand and 2./4. गणs on the other exists a certain contrast, so that a regular variation is set up in the stanza which is indeed often given up—especially in favour of a continued anapaest rhythm".

Gaṇa 4. is most strictly regulated. In the Sr. stanzas it has the form ⏑–⏑ without exception. In other texts the form ⏑,⏑⏑⏑ is also attested.

The forms of the 2. गण are represented as under:

(a) ⏑⏑–	39 (41 %)		(b) ⏑–⏑	25 (27 %)
⏑⏑,⏑⏑	14 (15 %)		⏑,⏑⏑⏑	16 (17 %)
	53 (56 %)			41 (44 %)

The corresponding percentage for the पद्धडियाs occurring in the Kp. is 53 and 16. But Kp. has 1% of cases which are either dactyl (–⏑⏑) or spondee (––). They are totally absent in our specimen.

In the case of the 1. and the 3. गण here (as in the Kp.), सगण is the most frequent and भगण—which 'disturbs the anapaest rhythm most'—the most seldom verse-foot as the following figures show.

	⏑⏑–	⏑⏑⏑⏑	––	–⏑⏑
1. गण	31 (33 %)	26 (28 %)	23 (24 %)	14 (15 %)
3. गण	40 (43 %)	37 (39 %)	4 (4 %)	13 (14 %)

As ⏑⏑,⏑⏑ has originated from the anapaest (cf. Gaṇa 2.), we can sum up the first two figures in the case of each of the two गणs and this gives us the result that "the anapaest basic tendency is still more strongly impressed on the 3. गण than it is on the 1." (Kp.).

§ 9. 7. कव्व (काव्य) or वत्थुय (वस्तुक).

Occurrence: (independently) 107; (as the first four lines of the strophe षड्पद) 148, 183, 191 (only *a b*), 199, 137 (?).

There are 24 morae to each पाद. The scheme given by the Pp. (109) is 6+4+⏑/⏑⏑–⏑+4+6. जगण is forbidden in the 2. and the 4. गण and the last two morae are to be short. Ch. and others define this metre under the name वत्थुवयण and their scheme differs in this that they say nothing regarding the caesura after the 11. mora.

After examining one hundred and odd वस्तुवदन stanzas from different sources, Alsdorf (Kp. pp. 74–75) comes to the conclusion that the main caesura falls after the 3. गण (i. e. after the 14. mora), while later on a second caesura has developed after the 11. mora., which, in the stanzas examined by him appears regularly, but not quite without exceptions. This second caesura is considered by the Pp. as the main caesura.

In the case of the Sr. all the वत्थुयपादs have both of the caesura. The last गण is ⏑⏑–⏑⏑ (15) or ––⏑⏑ (3) without exception. The material is too scanty to permit statements with any positiveness regarding the form of the other गणs. In the 3. गण the cases are divided exactly half to half between amphibrachys (⏑–⏑) and proceleusmatism (⏑⏑⏑⏑). In the point of preference of forms in the 2. and the 4. गण our text supplements Alsdorf's data to some extent:

	⏑⏑–	⏑⏑⏑⏑	–⏑⏑	––
2. गण	10	6	1	1
4. गण	6	7	3	2

⏑–⏑ is strictly avoided in both these गणs. Alsdorf has comparatively higher figures for the last two forms. Nothing is remarkable regarding the forms of the 1. गण.

Sr. 137 has an uncertain text and consequently it is not here taken into consideration. For its discussion see § 18.

§ 10. 8. कामिणीमोहण (कामिनीमोहन).

Occurrence: 82, 83, 85.

All other authorities except the Ck. (10, 32, 39), the Gl. (78) and the व्याख्या on the Sr. treat this metre under the name मदनावतार. Generally it is defined as made up of four lines, each line having four पञ्चमात्रs. No restriction is put as to the form of the गणs. Only Ck. 10 says that all the four पञ्चमात्रs should

be रगणs.[1] But this appears to be an overstatement, since in the Ck. itself two कामिनीमोहनs—one forming a part of the strophe चंदायण (Ck. 32) and another in the allied strophe चंदायणि (Ck. 39)—do not abide by that rule. They have amphimacer (रगण) in the 4. गण only. And to this point our stanzas also subscribe. They regularly end in an amphimacer. The other three गणs have various forms, but the forms ⏑–⏑⏑ and ⏑⏑–⏑ are studiedly avoided. This means that the middlemost mora of every गण is invariably short, which fact results in giving an amphimacer rhythm to the metre. The defining or illustrating stanza in कामिनीमोहन given by the Sc., Gl. and Kd. also bear out these results. Only the stanza in the Ch. neither regularly ends in –⏑–, nor can it be said to have an amphimacer rhythm. It is obvious that in this case the Ck. presents one extreme, the Ch. the other. With this varying treament of कामिनीमोहन at one place as a मात्रावृत्त, at another as a वर्णवृत्त, cf. a similar treatment of दुमिला (see § 16).

The व्याख्या on Sr. 82 names the metre as चन्दायण for which Ck. 32 (with some variants) is quoted. Now, it is the metre defined and called कामिनीमोहन at Ck. 10 that is identical with the metre of Sr. 82, etc., while Ck. 32 deals not with कामिनीमोहन, but *with a strophe* made up of a दोहा followed by a कामिनीमोहन. But Sr. 82[2], 83, 85 are not strophes. So they aught to have been called, not चंदायण, but कामिणीमोहण and accordingly instead of Ck. 32, Ck. 10 ought to have been quoted.

Against this it can be urged that though the constituted text of the Ck. 32 cannot be made to support the view that calls Sr. 82 a चंदायण, still the text of Ck. 32 as quoted by the व्याख्या has a variant for the first पाद of the second line (अह तिणि रहियउ for अंइकोमलु जण°) which obviously means that a कामिनीमोहन *with or without* being headed by a दोहा can be called चंदायण. However, this cannot be the original reading, as it is not attested in any of the three 'good' Mss. used by Velankar for his edition of the Ck. and besides, it strikes at the very root of the method of nomenclature in the Ck., in accordance with which when कामिनीमोहन is prefixed

1 Pp. II 127 defines a वर्णवृत्त having four रगणs to each line. But it is named there as लच्छीहर.

2 Sr. 81 is a दोहा, but it does not form a unit with the following कामिनीमोहन from the view point of syntax or sense and hence it fails to make up a strophe.

with दोहा or गाथा, the strophes so formed received the distinct names चंदायण and चंदायणि in turn and similarly the strophes दोहा+काव्य (CK. 31) and गाथा+काव्य (CK. 38) are named respectively as कुंडलिया and कुंडलिणि. Thus it would seem that SR. 82 ought not to have been called चंदायण.

This is quite reasonable. Yet there is also a definite point or two to show that at least in some quarters the name चंदायण was in use instead of कामिनीमोहन. For, in the later days of popular Apabhraṁśa poetry there appears to have developed a loose practice of applying the name that by rights belongs to the whole strophe, to some one of its parts also. Cf. § 19 for some such instances. In the case of the चंदायण strophe also the same seems to have happened, since GL. 78 (probably an interpolation according to VELANKAR) defines the कामिनीमोहन under the name चंदायण (alternatively मदनावतार).

§ 11. 9. दुवई (द्विपदी).

Occurrence: 120.

All our metricians except विरहाङ्क have treated this metre. Its general scheme is: 6+⏑⏕⏕⏑+4+4+4+⏑⏕⏕⏑+— (Ch. IV 14, in the खञ्जक section). By a statistical investigation of 100 पादs of the दुवईs occurring as the opening stanza in the Ap. epic, ALSDORF obtains (see HP. p. 195) the following results: Trochaic rhythm is forbidden in the 1. गण, whose most frequent form is —⏑⏑—. The 2. and the 6. गण have the form ⏑—⏑, less frequently ⏑,⏑⏑⏑. These forms are forbidden for the other 4-moraic गणs. There is a caesura after the 16. mora; in a few cases, however, it is lacking. The caesura is preceded, almost as a rule by two shorts and is followed by a long in majority of the cases.

Our दुवई stanza differs from this description in certain details. The first गण has the form ⏑⏑⏑⏑— in *a b c*, ⏑⏑—⏑⏑ in *d*. Only *a* and *c* have a caesura after the 16. mora. Similarly the दुवई given at GL. 81 is wanting twice in the caesura, that at Sc. VIII 37 and Ch. 32 a/15, once.

On the ground of the caesura after the 16. mora ALSDORF recasts the above-given scheme for the दुवई thus:

6+⏑⏕⏕⏑+6/6+⏑⏕⏕⏑—

One serious objection can be advanced against this regrouping of the morae. The principle behind the गणनियम is, as observed previously, this that the last mora of a preceding गण

cannot be fused together with the opening mora of the succeeding गण to form a heavy syllable. Expressed differently, a heavy syllable cannot appear for the two contiguous morae belonging to two different गणs. So in a दुवई, according to the traditional definition, a heavy syllable cannot be substituted for the 14. and the 15. mora or for the 18. and the 19. mora taken together. This fact is indicated by the representation 6+⏑⏑⏑⏑+4+4+4+⏑⏑⏑⏑–, while in the form given by ALSDORF it is obscured, since 6 stands for all the ten forms (including ⏑⏑⏑–⏑) possible for the षण्मात्र गण.

A few words on the name दुवई. ALSDORF finds it strange that in the face of the name दुवई (=द्विपदी), the Ch. (and now we can also add the Sc., the GL., the CK. and the KD.) defines it as a metre of *four* पादs.[1] In his com. on PP. 154, वंशीधर discusses for a different reason, whether दुवई is a two-lined metre or it is four-lined. VELANKAR has fully discussed this point at AM. II § 43. VJS. III enumerates and defines no less than 57 such four-lined द्विपदीs and Hemacandra also knows all of them by their names (see Ch. p. 32a/18). But strangely enough, the sort of the द्विपदी treated here does not figure in those 57. Our type has the two-lined form when it is used as the opening stanza of a Sandhi in the Ap. epic. But in lyrical compositions it appears to have the four-lined form as a rule. Cf. a similar distinction of employment in the case of पद्धडिका, वदनक etc.

§ 12. 10. रवणिज्ज (रमणीयक).

Occurrence: 208.

विरहाङ्क is the sole authority to define this metre. VJS. IV 26 gives 5+5+4+4+⏑– as the गण-scheme of the रमणिज्जअ. Our stanza confirms it.

A side-point is raised by VJS. III 27 and IV 89 which respectively define the two metres called सोम्मिअ (सौम्य) and संपिंडिआ गलिआ (संपिण्डितगलिता)[2] both with the गण-scheme 5+5+4+4+⏑–, which is identical with the scheme of the रमणिज्ज, and what is more strange, while defining the संपिण्डितगलिता it is

1 Only the illustrative stanza (155) in the PP. contains two पादs.

2 Probably this is identical with the गलितक (5+5+4+4+3, illustration ending in ⏑–) of Ch. IV 1 in the गलितक section.

expressly stated that this metre is similar to the रमणिज्ज and सोम्मिआ! No where, however, it is made clear what is the exact difference between these three. Perhaps it may be that the metre with the scheme 5+5+4+4+⏑– when it functions technically as a four-lined द्विपदी, it receives the name सौम्या, while as an independent metre it is called रमणिज्ज, which belonged to the general class गलितक. Cf. Ch. 31 b/8 and KD. II 23 com.; इह हि गाथादण्डकादिवर्ज सर्वच्छन्दांसि यमकिताङ्घ्रीणि सामान्येन गलितकानि.

From the single stanza at our disposal scarcely anything can be made out regarding the preferred and forbidden forms of the individual गणs. The 4. गग appears to have a tendency to prefer the form ⏑⏑– and end in a long as a rule. The जगण is permissible in the 1. गण. The व्याख्या on SR. 208 says that possibly the रमणिज्ज metre is a variety of the रासक metre. The external similarity of having 21 morae has proved here misleading.

(b) Metres of the Dohā-type.

§ 13. 11. दोहा (द्विपथा).[1]

Occurrence: (independantly) 31, 69–71, 75–81, 88–89, 138, 150, 156; (as the latter part of रड्डा) 18, 19, 24, 25, 222–223.

This is "the most current metre of the Ap. gnomic-didactic poetry and its position can be well described by calling it the Apabhraṁśa counterpart to the Prakrit गाथा." It is made up of two equal hemistichs each of 24 morae, with the caesura after the 13. mora. The गण-scheme is 6+4+3/6+4+1.[2] Following are the details of the forms of the individual गणs. (Results obtained by JACOBI and ALSDORF through an analysis of the Dohās occurring in other Ap. texts are also reproduced here from KP., p. 72 for comparison. Hem. stands for the Dohās in the Ap. portion of Hemacandra's Prakrit grammar).

Forms of the six-moraic गण :–

1 The form दुवहअ (VJS, SC.) confirms the derivation of the name from द्विपथक, against SHAHIDULLAH, p. 62.

2 This is according to the tradition followed by the CK., PP. and KD. On the other hand the VJS., SC., GL. and Ch. consider the final syllable of a पाद always to be long and hence they give 14+12 as the measure of the दोहा. Cf. HP. pp. 188–189.

	Hem.	San.	Kp.	Sr.
(a) the middle always ⏑⏑				
⏑⏑⏑⏑⏑⏑ / –⏑⏑⏑⏑ / ⏑⏑⏑⏑– / –⏑⏑–	62%	67%	62%	52%
(b) the middle always –/–				
	37%	28%	31%	48%
(c) only one of the middle two ⏑				
⏑⏑⏑–⏑ / –⏑–⏑ / ⏑–⏑– / ⏑–⏑⏑⏑	1%	5%	7%	0

The figures show that the percentage of the Sr. for the (b) group is the highest, that for the (a) group, the lowest, while the abnormal forms of the (c) group are here totally absent. The preferred forms in the Sr. are (the figures indicate percents)

	Sr.	Hem.	San.	Kp.
⏑⏑–⏑⏑	20	13	13	11
⏑⏑⏑⏑–	16	16	21	17
–⏑⏑–	13	30	11	22
––⏑⏑	12	8	8	11
–⏑⏑⏑⏑	11	10	12	16

Forms of the four-moraic गण :–

(a) in the even पादs :

⏑⏑–	31 (70%)
––	13 (30%)

The proportion is thus 7 : 3. The San. has 6 : 2 and the Kp., 7 : 2.

(b) in the odd पादs :

	⏑⏑–	⏑⏑⏑⏑	––	–⏑⏑
Sr.	27 (61%)	9 (22%)	7 (5%)	1 (2%)
Hem.		27%		5%
San.		39%	.	10%
Kp.		22%		18%

The three-moraic गण is throughout ⏑⏑⏑ except twice: 70*a* पवसिया and 156*c* चउग्गणी—both contraction-forms (see Grammar §§ 41 (c), 28*b*)

The last mora is short without fail.

In a general way the practice of the दोहाs in the Sr. is more akin to that of Hem., though we must hasten to state therewith that the Sr. has no case of गण-fusion as contrasted with Hem. which has ten such cases. Out of the two possible cases of गण-fusion in the Sr., 81*d* (सो बाहुडी समाइ i. e. //– –⏑⏑́ ⏑ –/⏑) is only apparent as grammar requires the form बाहुडिइ. The remaining 80*c* (भण पिय इक्कित्ति वलियउइ i. e. ⏑⏑⏑⏑⏑́ ⏑⏑⏑/⏑⏑⏑//) is doubtful as the text at that place is a bit uncertain.

§ 14. 12. चूडिल्लय (चूडाल).[1]

Occurrence: 112, 114.

Pp. 167 says that the चूलिआला is made by the addition of five morae to each half of a दोहा. The form of these five morae must be ⏑–⏑⏑. Accordingly the measure of the चूडिल्लय would be 6+4+⏑⏑⏑/6+4+⏑⏑–⏑⏑. The Ck. and Kd. do not put any restriction on the form of this additional पञ्चमात्र, but the illustration in the Kd. quite follows the prescription given by the Pp. and the com. on Ck. 26 makes it explicit that the additional पञ्चमात्र must be, according to the convention (आम्नाय), either a यगण (⏑– –) or ⏑–⏑⏑. An examination of the form of the definition-illustration stanza Ck. 26 makes it probable that the form ⏑– – has developed from ⏑–⏑⏑ through the contraction of the final two shorts into a long.

Our specimens have always ⏑–⏑⏑, except once (114*b* पियह भण i. e. ⏑⏑⏑⏑⏑).

In the चूलिआला at Hc. 419, 6 both the lines end in – –⏑⏑ and not in ⏑⏑–⏑⏑. This is explicable, as Alsdorf notes (As. p. 52), on the ground that a long has got substituted for two shorts. Besides this हेमचन्द्र's चूलिआला has another noteworthy feature. As a rule ⏑–⏑ is forbidden in all the चतुर्मात्रs of the दोहा and चूलिआला

1 The com. on Kd. II 17 gives the derivation of the name चूडाल whereby the other names are also explained. Because in this metre the दोहा is endowed with a crest (चूडा) or an appendage (चूलिआ) in the form of the additional five morae, it is called the "crested" (दोहा). चूडा or चूलिआ + any of the possessive suffixes °इल्लय or °आल(य) gives चूडिल्लय or चूलिआला.

being nothing but an extended दोहा—a 'crested' दोहा, it is naturally expected to abide by this restriction. But हेमचन्द्र's illustration has one चतुर्मात्र ⏑–⏑. This appears to be a further development in the practice regarding the चूलिआला. Our stanzas do not take this freedom. Their Dohā part is quite regular.

§ 15. 13. **फुल्लय (फुल्लक).**

Occurrence: 108.

Sr. 107 calls the next stanza फुल्लउ. None of the metrical treatises to our hand know any metre of that name. Only Vjs. IV 63 treats a two-lined metre उप्फुल्लअ (उप्फुल्लक) with the scheme 4+4+4+4+4+––which, in spite of some difference in name appears to be identical with the metre of our stanza. Vjs. IV 27 defines a metre दुवहअ as 4+4+4+–+4+4+––. Though the गण-scheme is different from that of an ordinary दोहा, the structure of the stanza shows it to be a दोहा beyond any doubt. Following the tradition of treating the पाद-ending syllable always long, we have here the measure of 14+12 instead of the usual 13+11. But the measures of the दोहा and उत्फुल्लक when rendered in accordance with the 'Bardic' tradition (which does not count the पाद-ending syllable as necessarily long) would be 4+4+4+⏑+4+4+–⏑ and 4+4+4+4+4+–⏑. This can mean that an उत्फुल्लक line is just a दोहा line with one mora less in the prior पाद. Consequently an उत्फुल्लक is liable to be confused with a दोहा. Precisely this appears to have been the result in the case of Sr. 108.

The constituted text of Sr. 108 presents it as a regular दोहा with 13+11 morae per line. If we want to make out an उत्फुल्लक from it, we must reduce each hemistich by a mora. Possibly by reading हिउ[1] for हियउ and दहवि or दहिवि for दहेवि this can be achieved. Of course, it is to be assumed that the names फुल्लउ (Sr.) and उप्फुल्लय (Vjs.) relate to the same metre. But obviously, for the exact definition of this metre we shall have to wait for explicitly informative sources.

(c) Metres with the Rhyme-type *ab, de, cf.*

§ 16. 14. **डोमिलय.**

Occurrence: 22–23, 95.

The डोमिलय or डुमिला is known to the metricians of the 'Bardic'

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1 हिउ is attested in the *Dohākośas* and sanctioned by Hc. I 269.

group only. It is treated as a वर्णवृत्त (Ck. 16, Pp. II 208) as also as a मात्रावृत्त (Pp. I 196–198). As a वर्णवृत्त it is made up of 8 सगणs, with the first caesura after the 8. syllable and the second after the 16. This distribution of the caesurae has a rhythmic significance as it changes the anapaest rhythm of the middle portion to a dactylic one. This fact is indicated by the गण-scheme of the डुमिला of the मात्रावृत्त-type. It is 6+4/4+4/6+4+4. The difference between the डुमिला of the वर्णवृत्त type and that of the मात्रावृत्त type is that the two shorts and one long in the non-final सगणs of the former are replaceable in the latter respectively by one long aud two shorts. In other words all other forms of a चतुर्मात्र are permissible except the जगण. But, as the two specimens from the Sr. show, in practice there is a strong tendency to preserve the rhythm of the वर्णवृत्त-type i. e. the opening and the close anapaestic, the middle dactylic.

In the case of one of our डुमिलाs the fact that separate stanza-numbers (Sr. 22,23) are given for each half raises one issue. Ck. 43 defines a metre called घत्ता as a four-lined अर्धसम metre with the scheme 18 (odd), 13 (even). The rhyme in the lines of Ck. 43 indicates that a caesura is to be recognised after the 10. mora, so that 10+8 (odd), 13 (even) is the scheme. Further Pp. 99 defines this very घत्ता as a two-lined metre made up of 7 चतुर्मात्रs and 3 shorts, with the caesurae after the 10. and the 18. mora. Now granting the liberty of considering the final syllable anceps, Sr. 22 or 23 (or any ½ डोमिला for that) is quite a good घत्ता. Perhaps it makes for a greater degree of precision to name the metre of Sr. 22 and 23 घत्ता. But following the comm. here it is considered as a डोमिला, wrongly divided into two.

(d) Strophic Metres.

§ **17.** A strophic metre results from the combination of two stanzas in two (or more) different metres to form a unit. In the Sr. we have three strophic metres: रड्डा, वत्थु (three varieties), खडहडय.

15. रड्डा.

Occurrence. 18, 19, 24, 25, 222, 223.

Of the two parts of the रड्डा the first receives the name राढउ (should it be रड्डउ?) in the Ck. (34). Svayambhū, Hemacandra and others call it मत्ता (मात्रा). दोहा forms the second part of

this strophe. The whole strophe is called रड्डा by all except the Ck. which calls it वत्थु, and the Ch. which gives both the names.

a) राढउ.

A राढउ or मात्रा has five lines, whose constitution varies according to the different varieties (seven according to the Pp.) of this metre. But the Ck. knows its one variety only, viz., 15+11+15+11+15. This is चारुसेणि of the Pp. In the Sr. we have this as well as the other variety with the constitution 15+12+15+11+15 (called राजसेना). St.s 18, 19, 25 and 222 are चारुसेणिs while st.s 24 and 223 are राजसेनाs.

Regarding the गण-division of this metre, the Pp. gives one scheme, स्वयंभू, हेमचंद्र etc. give another and Jacobi and Alsdorf adopt a third—all different from one another! The गण-scheme given by the Pp. does not work in the case of our stanzas. That given by स्वयंभू and others incorporates a different tradition. So the scheme derived by Jacobi (San. pp. 21–24) and Alsdorf (Kp. pp. 70–71) from a study of the मात्राs occurring in the San. and the Kp. is here tried. The structure of our मात्राs conforms to that scheme except in one detail. Twice (25*c*, 223*c*) we have to assume गण-fusion in the case of the first two गणs of the third पाद. This can be avoided if स्वयंभू's गण-scheme is adopted.

The *odd* पादs :—

The first गण consists of 3 morae. It is either ⏑⏑⏑ or –⏑.

The last गण is made up of 5 morae which, in the case of the third and the fifth पाद should have one of these two forms : ⏑–⏑⏑ or ⏑⏑⏑⏑⏑.

The middle piece is divided into two गणs : 4+3 in the case of the first पाद, 3+4 in the case of the third and the fifth. As to the form of these गणs, the form –⏑ of the three-moraic गण is almost exclusively preferred in the case of the third and the fifth पादs of our रड्डाs. The first पाद permits both –⏑ as well as ⏑⏑⏑. The four-moraic गण is either –⏑⏑ or ⏑⏑⏑⏑ in the first पाद, but appears in all the four forms (⏑⏑– preferred) in the third and the fifth पाद.

As remarked previously, there are two cases of गण-fusion : 25*c* opens as – –̍⏑⏑ and 223*c* as ⏑⏑–̍⏑⏑.

The *even* पादs :—

The 11-moraic पाद is divided as 4+4+3, the 12-moraic

(24*b*, 223*b*) as 5+4+3. The last गण is ⏑⏑⏑ without fail. In the 2. गण the form ⏑⏑– finds considerable favour.

b) दोहा.

The दोहाs forming the second part of the above-mentioned रड्डाs have been already dealt with under § 13.

§ **18.** 16. **वत्थु (वस्तु)** or **छप्पय (षट्पद)**.

Occurrence: 137, 148, 183, 191, 199.

Normally, this strophe is made up of काव्य+उल्लाल. Out of these two the काव्य has been described under § 9.

Due to the uncertainty of the text there is some difficulty in making out the metre of the first fiour lines of the st. 157. 137*a* and *c* containing 21 morae are clearly रासापादs with the caesura after the 11. mora. 137*d* is also the same, with the caesura after the 12. mora. The remaining पाद 137*b* containing 23 morae can be emended into a रासापाद by dropping दहइ (cf. व्याख्या on 137*b*: च शब्दात् दाहयति च) and adding य (=च) after, say, अमियमयूहु, though the opening still appears dissatisfactory from a metrical view-point. Thus the first four lines seem to make up a regular रासा stanza. The same is the case with 191 *c* and *d*, both cantaining 21 morae, with a pause after the 15. Now the Kd., in the section dealing with the षट्पदीs or six-lined metres, defines and illustrates (see Kd. II 33; com. st.s 49 and 51) several strophes made up of वस्तुवदन (= our काव्य or वस्तुक) or रासावलय (a metre closely allied to our रासा) or their mixture on one hand and कर्पूर (= our उल्लाल) or कुङ्कुम (= उल्लाल less by a mora) on the other and षट्पद, सार्धच्छंद or काव्य are the general designations for all such strophes. In the light of this we can say that वत्थु is in our text a general designation of the six-lined strophes with any one of the following three types of combinations: काव्य+उल्लाल (148, 183, 199), रासा+उल्लाल (137), काव्यरासासंकीर्ण+उल्लाल (191).

For the रासा see § 5.

उल्लाल.

The 28 morae of an उल्लाल-line have the scheme: 4+4+4+⏑⏑⏑/6+4+⏑⏑⏑. The Ch. provides for the three shorts occurring at the end of the second part only, while the Pr. provides for neither of the two groups of three shorts. But both the parts of our stanzas end invariably in three shorts. According to the Ch., in the 1., 3. and 6. गण, the amphibrachys is forbidden and the 6-moraic गण oonsists of two

In our stanzas the restriction holds good in the case of the 1. and the 6. गण, but it is once (199*f*) violated in the case of the 3. गण and and the 6. moraic गण in 199*e* in such as cannot be split up into 2+4. For the metrically defective lines see Metrical Emendations.

§ 19. 17. खडहडय.

Occurrence: 115–116.

There are only two sources—one known, the other unknown—which can impart requisite information regarding this metre, and as usual the definitions given by them are at variance with each other. VJS. IV 73[1] says that when भ्रमरावलि is combined with गाथा the result is खडहडय. Thus the VJS. treats खडहडय as a strophic metre. On the other hand the quotation from an unknown source given in the व्याख्या (on SR. 115) and the अवचूरिका (on SR. 113) states that खडहडय known also as अतिवल्लभ contains twenty सगणs which means that it is identical with भ्रमरावलि, having five सगणs per line. So the name that the VJS. applies to the whole strophe is found given to only the first part of the strophe in the quotation just referred to. It may be observed passingly that this sort of looseness in naming a strophe and one of its parts is evidenced also in the case of a few other metres. The names वत्थु (or वत्थुअ, see § 18), रड्डा (see § 17) and चंद्रायण (or चंद्राणण see § 10) are found applied to the whole strophes as also to their first parts.

In spite of the fact that the two parts of the strophe are separately numbered, our खडहडय conforms to the definition given by the VJS. and not with one quoted in the com. For, the sentence left incomplete in SR. 115 is completed in SR. 116. and thus SR. 115 and 116 together form one unit and if any shred of doubt still lingers, it is banished by the striking fact that the खडहडय of SR. 115–116 is quite apparently patterned on the illustrative खडहडय stanza (perhaps a citation) at VJS. IV 74. See Appendix I. भ्रमरावलि and गाथा are treated respectively under § 24 and § 20.

II Metres of the Gāthā type.

§ 20. 18. गाहा (गाथा).

Occurrence: (independently) 1–17, 32–40, 72, 84, 90, 93,

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1 भमरावलिआअन्तेगाहा जइ दिज्जए पऊएसु।
तं जाणह खडहडअं पुव्वकईहिं विणिद्दिट्ठम्॥

126–129, 149, 152, 153, 172, 213, 221; (as the second part of खडहडय) 116.

The language of the गाथाs is always प्राकृत with a small spattering of Ap. forms. The normal scheme of the गाथा is

first half 4+4+4/4+4+⏑—⏑+4+ —

second half 4+4+4/4+4+⏑+4+ —

जगण being forbidden in the odd गणs. This variety with the caesura after the third गण is called पथ्या, while the one without such a caesura is called विपुला. In our text in only the first half of st.s 6, 7, 16, 40, 84, 93, 126, 127, 153, 172 and 213 the caesura fails to recur after the 12. mora. Hence these गाथाs are of the मुखविपुला variety. Similarly because in st. 152 the 12-moraic caesura is wanting in the second half only, it is of the जघनविपुला variety. Lastly the caesura being absent from both the halves of st.s 72 and 116 they are of the सर्वविपुला variety. The rest are पथ्याs.

11a and 152a are metrically defective. For them refer to Metrical Emendations.

§ 21. 19. खंधय (स्कंधक)?

Occurrence: 119.

The metre of SR. 119 is expressly named as खंधय (स्कंधक) in the stanza just preceding it. But according to all metrical authorities at hand, a स्कंधक requires 32 morae for each half, while our stanza in the constituted text has (12+18=) 30 morae for each half, which fact entitles it to be called उद्गाथ according to the VJS. and PP., गीति according to Hemacandra and others. There appears no way to remove this discrepancy. But there is some evidence from an unexpected source to make it probable that the name स्कंधक was current for such metres also which had (12+18) morae for each of their two halves. IV. 92 of हरिभद्रसूरि's धूर्ताख्यान[1] is expressly called खंधओ in IV. 91. The metre of the stanza appears to be identical with that of our stanza, except that both the halves of धूर्ताख्यान IV. 92 contain 29 morae instead of 30. But this fact is indicative of a defect, not a difference, in that stanza, because धूर्ताख्यान IV. 92*a* as well as *b* have not a जगण as their sixth गण which fact would be a gross violation of the structure of the गाथा.

1 Ed. by Śrī JINAVIJAYA MUNI, Singhi Jain Series, XIX, 1944.

But one more short after the 13. mora would remove the defect and the number of morae would be brought up to 30 in both the helves.

B. वर्णवृत्तs.

§ **22.** The language of all the following वर्णवृत्तs is Prakritised Apabhraṃśa.

20. मालिनी.

Occurrence: 100.

This is the well-known metre with the scheme ⏑⏑⏑ ⏑⏑⏑ – –/– ⏑– – ⏑– –.

§ **23.** 21. **नंदिणि (नन्दिनी).**

Occurrence: 171.

Only VJS. III 20 and the text and the comm. of the SR. (st. 170*d*) support the name नंदिनी (or नंदणि). It is nothing but the commonly known तोटक with the scheme ⏑⏑– ⏑⏑– ⏑⏑– ⏑⏑– i. e. 4 सगणs. VJS. IV 54 again defines this metre under the name छित्तय (=स्पृष्टक). The reason perhaps is that at III 20 it is treated as one of the द्विपदीs, while at IV 54, independently. Compare the similar twofold treatment of रमणीयक (सौम्या) and भ्रमरावलि (श्री) in the VJS. To define the metre of SR. 171, the व्याख्या on SR. 171 and the अवचूरिका on SR. 170 quote a stanza which is practically identical with CK. 7, except one significant variant: the first पाद of CK. 7 reads the name as तोटक, while the com.s read नंदिणी in its stead.

§ **24.** 22. **भमरावलि (भ्रमरावलि).**

Occurrence: 173.

When तोटक is extended by a सगण, we get भ्रमरावलि. Thus it has 5 सगणs per line. The VJS. twice defines this metre, once as a द्विपदी at III 21 with the special name सिरिया (श्री), and again independently at IV 61. Cf. PP. II 154.

METRICAL EMENDATIONS

अडिल्ला :—

157 *a*: one mora too many. Emend.: विलवंत (cf. **B.** विलवत, **C.** विलंवंत) for विलवंती.—*c*: one mora too many. Emend.: रयणि (**C.**) for रयणिअ.—*d*: one mora too many. Emend.: अरमणिय for अरमणीय.

158 *b*: one mora too few. Emend.: तग्गंतह (rhyming with जग्गंतह) for तगंतह.

159 *c*: one mora too few. Emend.: सो for सु.

167 *c*: सिंगारु stands for सिंगारु. cf. Hc. IV 388 करँतु.

168 *a*: one mora too many. Emend.: तिलु (**A.**) for तिलउ?

169 *c*: one mora too many. Emend.: उविन्निय (cf. **Grammar,** § 17 (b)) for उव्विन्निय.

174 *d*: one mora too many. Emend.: वजंतय (cf. Hindi वजना) for वज्जंतय?

181 *c*: one mora too many. Emend.: बहुल for बहुल्ल.—*d*: one mora too many. Emend.: अडिल for अडिल्ल.

रासा:—

43 *a*: one mora too few. Emend.: पवसियइ (cf. **B.** पवसीइ) for पवसिइ.

44 *d*: one mora too many. Emend.: अहिणवियइ for °णवियअइ

47 *c*: One mora too few and the caesura falls after the 13. mora. Emend.: drop दर (so **C**) and read नियग्रमय-कोयणिहि (cf. **B.** नियइ मइ मइकोइणिहि and the अवचूरिका: निजक-मद-कौकुचाभ्याम्) for निय-कोअणिहि.

54 *d.*: One mora too many. Emend.: पिक्खि (**A.**; cf. **B.** पिखि) for पिक्खवि.

65 *a.* One mora too many. Emend.: चाउदिसि (cf. चाउदिसि 139 *c*) for चाउद्दिसि.

67 *a.*: One mora too few. Emend.: खणद्ध वि (**B.**; **A.** has खणद्धउ) for खणद्ध.

68 *d.*: One mora too many. Emend.: उव्विन्न is disturbing. If emended to उविन्न, it involves the fusion of the गण 4. and 5. Acceptance of the reading in **C.** with the change of उव्विन्निय to उविन्निय would rectify the metre.

97*a*: One mora too few. Emend.: If, following the suggestion in the com.s (°रुद्धनिःश्वासया), we accept रुद्ध-निसास for रुद्ध-सास, the requisite number of 21 morae is made up.—*d.* One mora too many. Emend.: उतट्ठि (cf. C. उतट्ठ) for उत्तट्ठि

103*c*: One mora too many. Emend.: दइय (C.) for दईय.

104*b*: One mora too many. Emend.: अडिल (C. cf. Metr. Emend. अडिल्ला 181*d*) for अडिल्ल.

105*c*: One mora too few. The text is here considerably disturbed.

117*a*: In तुम्हि, म्ह has not the value of a conjunct. It is to be considered as a digraph for an aspirated म्. Hence तु is not a heavy syllable. For this see Ck. 3; GL. 62, Ch. I, 5, KD. I, 6 etc.

118*a*: ओ in विओइरिय is long.

123*c*: One mora too many. Emend. सुसंतियह (C.) for सो°.

124*b*. One mora too many. Emend.: दुसहु (C.) for दुस्सहु.

134*b*: One mora too few. Emend.: निवडंतरिय (A.) for निरंतरिय.

135*d*: One mora too many. Emend.: हुइ for हुई.

140*a*: One mora too many. Emend.: पेसियइ (cf. C. पेसिय) for पेसिज्जइ.

144*d*. One mora too many. Emend.: किउ for कियउ.

145*d*: One mora too few. Emend.: ऊरुन्नउ for उरुन्नउ?

147*d*: One mora too many. Emend.: निँद (cf. B. निंद) for निद्द?

151*a*: Two morae too many. Emend.: विरह-खिआलसिइ (cf. B. विरहखिआलसीइ) for विरह-खेआलसिइ?—*d*. Three morae too few. Emend.: गहिवि ताम मइ (A.) for गहिवि मइ.

154*b*: One mora too many. Emend.: मुइ for मुइय?

155*a*: One mora too many. Emend.: AB do not read व. But then the sense is affected.

185*a*: Two morae too many. Emend.: सव्वंगि (C.) for सव्वंगु and विरह-हवि (cf. A. हवि कड°) for विरह-अग्गिण.

187*b*. Two morae too many. The caesura comes after the 13. mora. Emend.: °लँकरणि for °लंकरणि and सँमीसियइ for संमी°?

188*d*. The first and the second गण are fused together and the caesura does not fall after the 11. or the 12. mora. As no case of गण-fusion is known in the रासास of our text, we are led to suspect the text here. Emend.: ऊयारइ for उया° and विछाइय for विच्छा° against all the Mss.?

192*c*. One mora too few. Emend.: उड्डिय झखडा (C.) for उड्डिउ झखडु and accordingly फरस (B.) for °फरसु.

पद्धडिया :—

200*a*: Two morae too few.—*d*: One mora too few. Emend.: विउइयह (cf. C. विउइय) for विउयह.

201*d*: One mora too few. Emend.: णव-सर-रइ (cf. व्याख्या: स[रः]नव-रुचि-विशेषेण; अवचूरिका: रति-विशेषेण नव-सरांसि) for णव-सरइ. रइ is more probable than रुइ, as haplographic dropping of र from the group सररइ is quite understandable.

202*d*: One mora too many. Emend.: सहियहि for सहीयहि.

203*c*: One mora too few. Emend.: पिक्खिवि for पिखिवि.—*d*: Two morae too many. Emend.: Drop नव (cf. B. वल्हीय and the silence of the com.s.) from नव-वल्हीण.

209*c*: One mora too few. Emend.: दुस्सह (B.) for दुसह.

211*d*: One mora too many. Emend.: साहारु (C.) for साहारइ.

214*d*: One mora too few. Emend.: जज्जरियउ (B.) for जज्जरिउ.

219*b*: One mora too many. Emend.: नच्चियइ for नच्चीयइ.

वत्थु or कव्व :—

107*c*: One mora too few. Emend.: धरेविणु (C.) for धरेवि. Proper rhyming requires the order of the last two words to be reversed. Accordingly we shall have मणु धरेविणु rhyming with फुसेविणु in *d*.—*d*. The 11. moraic caesura is wanting. We can have it if we accept दीहअच्छि (A.; cf. B. दीहच्छि) for दीहरच्छि.

148*c*: One mora too many. Emend.: णहवल्लि (A.) for णहवल्लिय.

183*a*: One mora too many. Emend.: कि (B.; or किँ?) for किं.

कामिणीमोहण :—

82*ab*: जंपिव्वउ and जाइव्वउ are to be read as जंपिव्वओ and जाइव्वओ.

रयणिज्ज :—

208*b*: One mora too many. Can we drop वि? But all the Mss. and both the com.s have it.

चूडिल्लय :—

112*a*: One mora too many. Emend.: As the discrepancy seems to be in the opening (mark the exceptional form —⏑—⏑), we should perhaps read उत्तरायणि for उत्त°.—*b*: One mora too few. Emend.: णिओइउ for णिउ.°—*d*: One mora too many. Emend.: होइउ for होइयउ to rhyme properly with णिओइउ.

114*d*: Two morae too many. Emend.: सँवच्छर for संवच्छर and तुल्लु for तुल्लउ?

उल्लाल :—

148*e*: Two morae too few. The shortage is felt just before the caesura, so that the part preceding the caesura has 13 instead of 15 morae.

183*e*: One mora too few. The part following the caesura has 12 istead of 13 morae. ओ° in ओसरिउ is long.

199*f*: One mora too few. Emend.: उव्वाडयणिय for उव्वाडयणि?

गाथा :—

11*a*: One mora too few. Emend.: The part following the caesura contains 17 instead of 18 morae. दलब्बहल for दलबहल removes the discrepancy. cf. Hc. II 97.

127*b*: ओ in गओ is short.

Table Showing the Metre of All the Stanzas of the Sr. in Sequence.

1–17	गाहा	117–118	रासा
18–19	रड्डा	119	खंधय (?)
20–21	पद्धडिया	120	दुवइ
22+23	डोमिलय	121–125	रासा
24–25	रड्डा	126–129	गाहा
26–30	रासा	130–136	रासा
31	दोहा	137	वत्थु
32–40	गाहा	138	दोहा
41–58	रासा	139–147	रासा
59–63	पद्धडिया	148	वत्थु
64–68	रासा	149	गाहा
69–71	दोहा	150	दोहा
72	गाहा	151	रासा
73–81	दोहा	152–153	गाहा
82–83	कामिणीमोहण	154–155	रासा
84	गाहा	156	दोहा
85	कामिणीमोहण	157–170	अडिल्ला (अयमित)
86–87	चउपइया (?)	171	नंदिणी
88–89	दोहा	172	गाहा
90	गाहा	173	भमरावली
91–92	रासा	174–181	अडिल्ला (अयमित)
93	गाहा	182	अडिल्ला (यमित)
94	वत्थु	183	वत्थु
95	डोमिलय	184–190	रासा
96–99	रासा	191	वत्थु
100	मालिणी	192–198	रासा
101–103	रासा	199	वत्थु
104*ab*	रासा	200–203	पद्धडिया
104*c–f*	अडिल्ला (यमित)	204	लंकोडय (?)
105–107	रासा	205–207	पद्धडिया
108	फुलय	208	रमणिज्ज
109–110	रासा	209–212	पद्धडिया
111	मडिल्ला	213	गाहा
112	चूडिल्लय	214–220	पद्धडिया
113	रासा	221	गाहा
114	चूडिल्लय	222–223	रड्डा
115–116	खडहडय		

III FORM AND STRUCTURE

As stated at the beginning, there is not one but several aspects from which the Sr. proves to be of considerable importance and interest. In the present section we shall consider the literary form of the Sr. which is so novel as to bestow on it the distinction of being the first Ap. text of its kind published so far.[1] As the title of the Sr. indicates, it is a रासक type of poetic composition. By this one would be instantly reminded of the रासा compositions whose exuberance in the Old Western Rājasthānī literature is so remarkable. But the form of the present रासक is, as the treatment below indicates, altogether different from that of the Owr. रासाs.

There are two prosodists who at all take any notice of the रासा form. The addition they make to our knowledge, though meagre, is quite welcome in view of the general paucity of information relating to the structural side of the Ap. poetry.[2] Of these two prosodists one is विरहाङ्क. The portion IV 27 to IV 38 of his वृत्तजातिसमुच्चय evidently, though not expressly, deals with a few Ap. metres, strictly so called. This small section, after treating दोहा, मागधिका, मात्रा, रड्डा, अडिल्ला and ढोसा ends up by defining the रासक form at 37-38. We come to know from this that two different types of रासक were familiar to विरहाङ्क. Vjs. IV 37 says that रासक is constituted with विस्तारितकs or द्विपदीs closed with विदारी. All these peculiar terms are defined by विरहाङ्क at the beginning of the II नियम of the Vjs. But our concern is with the second type of रासक, treated at IV 38.[3] There we are told that that which is built up with many अडिलाs or दुवहअs, with many मात्राs, रड्डाs and ढोसाs is called by the name रासक. A definition essentially similar but supplementary in details is advanced by स्वयंभू. In his स्वयंभूच्छंदस्, while closing the treatment of Ap. metres, he thinks his worthwhile to say something regarding the रासक form and the last four stanzas (VIII 49–52) of the Sc. are devoted

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1 The उपदेशरसायनरास of जिनदत्तसूरि published in the अपभ्रंशकाव्यत्रयी (GOS. XXXVII) is on the lines of the Owr. रासाs. cf. also Kp. pp. 34-35.

2 Of course, to some degree we have to make an exception of the Epic, which the Sc. and the Ch. treat at considerable length, though here also much is still left desired.

3 अडिलाहिं दुवहएहिं व मत्ता-रड्डुहिं तह अ ढोसाहिं ।
बहुएहिं जो रइज्जइ सो भण्णइ रासओ णाम ॥

to that end. At VIII 49[1] it is said that in poetry the रासा composition with its घत्ताs, छड्डुणिआs, पद्धडियाs and other choice metres proves of great charm to the people. But immediately following this is defined[2] a 21-moraic metre called रासा which probably suggests that this particular metre found special preference in the रासा compositions. Sc. 51–52 give illustrations of this रासाछंद.

It requires little effort to show that all the above-detailed features of the रासक form are evidenced in essence by the Sr. A glance at the Table of Metres given on p. 75 would suffice to find out that our text has got अडिल्लs, दोहाs, रड्डs and गाहाs, as also डुमिला, पद्धडियाs and some fifteen other metres (cf. सु-अण्ण-रूएहिं of the Sc.). Besides, the main body of the Sr. is built up with a 21-moraic रासा metre, which is closely allied to the रासा of the Sc. Thus we see that all the characteristics of the रासक form as laid down by the prosodists are amply borne out by the Sr.

The 223 stanzas[3] of the Sr. are distributed in three sections called प्रक्रम. But this division rests entirely on the development of the theme of the composition and unlike the संधि of the Ap. epic it is not something essential to the form of the रासक: Like पूर्वमेघ and उत्तरमेघ of the मेघदूत these प्रक्रमs indicate a turn in the development of the poetic theme. Thus the first प्रक्रम of the Sr. is prefatory or introductory. With the second प्रक्रम begins the theme proper, while the third प्रक्रम occupies itself with षड्ऋतुवर्णन[4] in the context of a विरहिणी and brings the theme to a close.

One small point worth noting is the use of two-lined stanzas (अर्धम्) and six-lined stanzas[5] (cf. foot-note 52). Stanzas 58, 63,

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1 घत्ता-छड्डुणिआहिं पद्धडिआ[हिं] सु-अण्णरूएहिं ।
रामाबंधो कव्वे जण-मण-अहिरामो (मओ?) होइ ॥

2 एक्कवीस मत्ताणिह णउ उद्दामगिरु । चउदसाइ विस्सामहो भगणविरइ थिरु ॥
रासाबंधु समिद्धु एउ अहिरामअरु । लहुअतिअलअवसाणविरइअमहुरअरु ॥
The text appears corrupt and obscure at several places.

3 There is slight irregularity in the numbering of the stanzas. 22 and 23 are possibly two halves of a डोमिलय. Similarly 115 and 116 together make up the strophe खडहडय. Further 38, 73 and 143 are clear interpolations. On the other hand 104*ab*, 113*ef*, 117*ef*, 118*ef* aught to bear separate stanza-numbers in the light of 58, 74, 125 etc., unless that in the case of 113*ef*, 117*ef* and 118*ef* we have to consider them, in spite of the want of sentence-connexion, as six-lined stanzas.

4 In Early Guj. (the फागु compositions) and Dingal (e. g. वेलि क्रिसनरुकमणीरी) literatures this is a favoured topic.

5 Of course in the simple metre. Here there is no talk of the strophes.

74, 104*ab*, 125, 155, 190, 198, 207 and 220 illustrate the former and stanzas 113, 117 and 118 illustrate the latter. We find here the युग्म (e. g. at 133–134, 168–169) and the कुलक (at 121–125) also, though in view of the lack of sentence-connexion between 121–125, the last-named cannot be properly so called.

IV SUMMARY OF THE CONTENTS

FIRST STRIDE

He who has created all this: the ocean, earth, mountains trees and heavenly bodies—may He, O wise ones, bless you (1). Bow down, O gentlemen, to that Creator to whom men, semi-gods and gods, as also the sun and the moon pay obeisance (2). In the western tract the Mleccha country is known of old. There was one Mīrasena, a weaver, whose illustrious son Addahamāṇa (i. e. Abdala Rahamāna), famous for his Prākrit poems and songs, has composed this Saṁdeśarāsaka (3–4). Homage to the great poet-scholars of yore, who were well-versed in grammar, prepared treatises of prosody and wrote good poetry adorned with grammar and metres in the Avahaṭṭaya, Sanskrit, Prākrit and Paiśācika languages (5–6). As it is them that we succeed, who would appreciate the inferior verse of poets like us, ignorant of the sacred texts and grammar? (7). But perhaps there is no harm. For, though the moon shines at night, are the lamps not lit in the houses on that account? (8). Because the cuckoos sing on the tree-top with charm and appeal, should the crows on the house-roofs give up their cawings? (9). If we heard sweet lute played upon by delicate fingers, should that be any bar to our hearing the drums and tabors at female-sports? (10). If the Airāvata elephant in rut emits highly fragrant ichor, should that stop other elephants from rutting? (11). If the Pārijāta spreading aroma with its variegated, richly fragrant flowers blooms in Indra's palace, should therefore other flowers cease blooming? (12). If the Ganges making her stately appearance in the three worlds proceeds towards the sea, would that be any reason why other rivers also should not do the same? (13). Because the lotus plant in a limpid lake blooms at sunrise, should therefore the gourd on the hedge forsake blooming? (14). If a youthful lady flushed with passion dances in the classical style, should that debar an effusive

yokel from dancing to the palm-beats? (15). If the rice-pudding with profuse milk effervesces bouncingly, does that mean that the rough branny gruel should stop its sputterings? (16). Whatever one's poetic powers, one must declare them unabashed. If the four-faced god Brahman spoke, is that any reason for others to be reticent? (17).

There is not one such work of good poetry in this wide world as is not known to you, O wise ones. Hence which of you would tarry to lend an ear to the insipid, grace-lacking compositions of an ignoramus like myself? Still it may turn out like this: when men of taste, being hard-pressed, find betel-leaves beyond their reach, they have somehow to get consoled with the modest Śatapatrī (18). So, considering that this Saṁdeśa-rāsaka which is to broadcast his poetic talent and learning is composed and published by the weaver with a naive and curious heart, you please listen with indulgence for a short while to the crude utterings of this humble person (19). If anybody chances to come across my work, I request him not to recite it either before the learned (who would not stand such stuff), or before the stupid (who would surely fail to understand it), but by all means before a person of medium calibre (20–21). So now listen to this charmer—this leading light—of the love-minded, to this veritable cupid for the separated, to this revivifier of love's sentiment. Uttered so affectionately, it is full of love's aroma, it is a stream of nectar to the ear and only he who is proficient in *ars amoris* can grasp its full significance (22–23).

SECOND STRIDE

With down-cast looks and an unceasing stream of tears, a full-bosomed, slender-waisted belle of Vijayanagara stood beholding her husband with her mind's eye. Her fair body was darkened by the fire of separation—like the moon eclipsed by Rāhu(24). Shaken by her grief she yawned, and wept, and writhed her body. While thus bewailing, she saw a traveller passing by (25). At this, longing for her husband as she was, she so hastened towards the traveller as to make her girdle creep down with tinkles (26). As she fastened it up her necklace got torn asunder and as she was picking up some of the pearls, her feet got entangled in the anklets and she

fell down (27). Perplexed and abashed, she got up in confusion, her breast-cloth torn in places. With veiling hands over the breasts (as lotuses on golden pitchers), she at last reached the traveller and uttered with pathetic eyes and a faltering voice these words (29): "O do tarry a while and kindly listen to what I say." These words drew the traveller's attention and he halted (30). On beholding her—a treasure-house of beauty, a sublime creation, a Cupid's weapon, he uttered eight Gāthās. (31):

"The ripple-like curly hair of this lady has the blackness of a bee-swarm(32). The face is but a reflex of the full-moon: bright, nectarious, spotless (33). The eyes are lotus-petals and the cheeks, two clusters of pomegranate flowers (34). The arms are delicate lotus-stalks and the hands, two halved lotuses at their ends (35). The breasts are firm, lofty, soothing (36). The circular navel is deep like an eddy in a highland river and the waist, extremely slender (37). The toes appear like rubies; their nails, like marble pieces; the line of hair on them, like lotus-fibres (39). The Creator has fashioned her limbs after the likeness of—or perhaps even surpassing—the limbs of the goddess Pārvatī. So who would blame the poets for repeating themselves, seeing that even the creator does the same? (40)."

As that lady of swan's gait heard these Gāthās she felt shy. She asked the traveller: "Whence do you come? Whither do you go?" (41). The traveller said: "O fair dame, there is a city called Sāmora (i. e. Śāmbapura) adorned with white ramparts and triple fortifications and full of well-mannered citizens, all of them learned (42). If in the company of clever persons we take a stroll in the city, sweet melodies of Prakrit songs greet our ears. At places the Vedas are expounded by experts; somewhere the Rāsaka is staged by the actors (43). Somewhere the Sudayavatsa story is narrated, in another place the Nala episode; in yet another is recited the Bhārata epic with various diversions. In some quarters selfless Brāhmaṇas are uttering benedictions; in others the Rāmāyaṇa is eulogised (44). Some hear flute, lute, drums or tabors; some, the strains of melodies. Somewhere attractive dancing girls are performing rhythmic movements (45). Troupes of actors are giving wonderful dramatic performances and one who enters the courtezan locality would simply swoon in fascination. For there, some

courtesans with elephant's gait move ruffled through intoxication. Others' diamond earrings dangle about their ears (46). In the case of another one all the while one wonders how her waist does not break under the weight of her heavy, lofty, compact breasts. One of them smiles towards another with eyes slightly salved with collyrium, eloquent with passion and looking aslant (47). When another one releases a peal of laughter, it appears as if the sun and the moon are shining from her cheeks. Another one's breasts have a thick plaster of musk, while still another's forehead is adorned with a fine Tilaka (48). Another one's necklace of big pearls, failing to get a resting place, dangles on the peak of her breasts. Another one's deep round navel-hole appears encircled by waves in the form of the three folds on the belly (49). In the case of another one, because of the weight of the hips the creaking of shoes dies out only lingeringly. When yet another utters some delicious words, her teeth crimsoned with betel-juice appear like a row of diamonds (50). When another one laughs, her nether lip, arms and hands all become invested with charm. Some one's finger-nails are spotless and bright, while another's cheeks are like petals of pomegranate flowers (51). Another one's soft eye-brows remind one of Cupid's stretched bow. Some one's anklets give out a sonorous jingling, while some one's jewelled girdle produces a recurrent tinkling (52). When another one's sportive movements make her sandals give out prolonged creaks, it produces an impression of shrill notes of cranes at the advent of autumn. So also when another one sweetly hums the Pañcama note, it seems as if Tumbaru tuned his instruments for performance before gods (53). In this way as the passers-by are engaged in observing the beauty of one after another, their steps falter on the road rendered scarlet with betel-juice. And if one chances to wander beyond the precincts of the city, he sees such a variety of gardens as to forget the mansions altogether (54). There are Ḍhallas, Kundas, Śatapatrikās and other countless trees (55-63). There are other strange trees also. The combined shadows of these trees making up a dense thicket stretch to the length of ten Yojanas (64). In the city of Sāmora the Tapanatīrtha is famous in all quarters. It is also well-known as Mūlasthāna. Thence my master has sent me as a message-carrier and for that reason I am proceeding to Stambhatīrtha" (65).

At these words that handsome lady sighed deeply. She cracked her fingers. She quivered like plaintain in a high blast. She stammered something bewailingly. She wept. Drying the eyes, she said:" O traveller, my body is shattered at the mention of Stambhatīrtha. For it is there that my husband is staying who is so cruel as not to return after such a long period (67). If you kindly stop a while, I shall say a few modest words by way of message to my loved one." The traveller said; "O fair dame with sorrowful eyes, you appear much dejected. What is the use of weeping? Say your message" (68). The lady said: "With what heart shall I send the message to one whose departure from hence has only stopped short of reducing me to an ash-heap? (69). Moreover, I am ashamed to send the message because neither I accompanied him when he left, nor did I die during his separation (70). But if I remain silent through shame, my heart would break. So, appease him by reciting this Gāthā (71): 'My limbs shattered by the strokes of your separation do not fall asunder because, O my lord, they subsist on the hope of meeting you to-day or tomorrow (72).' After reciting this you tell him these five Dohās with due politeness (74): 'Even though afflicted by the fire of separation, it would be unbecoming to me, who always bear you in the heart, to die and thus part your company (75). Disregarding your presence in my heart, this Separation distresses the body. But for the high-minded an affront at the hand of others is more painful than death (76). How is it that I am suffering humiliation, though you with your inexhaustible manhood are there as my husband? The very limbs that gave you enjoyment are now burnt by Separation (77). Though I have been subject to unremitting attacks from Cupid, it is only my body that has been shattered; the heart is not injured because of your presence there (78). I lack strength sufficient to cope with Separation. Hence my wailings. Cowherdesses can but cry; it is for the owner to bring back the stolen herds (79). The message I intend to send is too lengthy for words. Tell my loved one, now my two hands together can pass through a bracelet and that the ring in the little finger can now be worn on my arm! (80–81)'."

The traveller wishing to resume his journey shortly said: "I have to traverse a very difficult path; so speak

out any thing else that is to be conveyed" (82). At these words, pierced by Cupid's arrows as she was, she sighed heavily and with tearful eyes recited this Gāthā (83): "These shameless eyes never cease pouring down tears, but the result is, the fire of separation instead of being put out flames up more and more like the conflagration in the Khāṇḍava forest (84)." After reciting this Gāthā that lovely lady of sorry plight felt much aggrieved. She said: "Convey these two Catuspadīs to him who is ruthless enough to banish all our conjugal delights (85): 'I fell in a trance while thinking of you. Not for a moment my left hand is relieved of my head resting thereon. Scarcely do I leave the bed. Thus, O Kāpālika, I have been turned into a Kāpālini due to your separation (86). Faded is my lustre, sunken my body; the locks dangle about in disarray; pallor has pervaded the face; the gait has become languid, ungainly; and a dinginess has enveloped my loveliness. Thus, O demon, I have been turned into a demoness owing to your separation (87)'. As you are in a hurry to go, I cannot give a written letter for him. So kindly convey to him this Dohā and Gāthā (88). 'The separation-fire must have sprung from the Marine Fire; for the more it is sprinkled with heavy tears, the more fiercely does it blaze up (89). The fair lady continuing to get reduced through long, hot sighs would have certainly succumbed, if she had not been sprinkled with gushes of tears (90)'".

The traveller said: "O fair dame, now permit me to depart. Or tell me if there is any thing further to be conveyed". She said: "Why, surely I have more to say. But of what avail can prove a message addressed to one whose indifference towards me and ambition for wealth have left me so lonely and suffering? The message is long and you are in a hurry. Tell my husband this Gāthā, Vastu and Ḍomilaka (91-92): 'Formerly even the necklace was not allowed to obstruct our close embrace. But now ocean, rivers, mountains, trees and castles are lying between us! (93). There are ladies who after a yearningful and distressing period of separation are about to reunite with their husbands. Being agitated at the union at hand they would enjoy in dream happy embrace, kisses and other pleasures with their husbands. But since your leaving, I

have not even slept; then where lies the possibility of the pleasure of union in dreams? (94). What shall I say regarding myself—I, who am weeping, pining day and night for the union with my loved one and reducing my body extremely? Fixing my mind lovingly on him, I address him for a moment under delusion: That thief of Separation has robbed me of my belongings in the form of toilette. To whom shall I go for refuge? (95)'." Saying this Ḍomilaka she became motionless for a while, not saying anything or seeing anybody. She appeared just like a wall-picture (96). She felt choked and confused. Recalling the pleasure of the former union with her loved one, she became pierced with Cupid's arrows. Like a deer frightened at the twang of the bow-string, she threw a side-glance towards the traveller (97).

The traveller said: "Compose yourself for a while and wipe your charming face." Bashful, she wiped her face and said (98): "O traveller, my strength proves of no avail against Cupid. Moreover, faultless though I am, my husband has grown indifferent to me. Devoid of love, inconstant, he has no idea of the anguish he causes to others. Recite a Mālinī to that rogue (99): 'At the close of our amorous sports had I but known that my happiness was to disappear, I would have preserved one jarful of fresh love that was then overflowing, and would have now immersed therein your unloving heart (100). If a cloth looses its *rāga*, it can be dyed afresh. If the body is without *sneha* it can be annointed. If one loses money, it can be won back. But when the loved one's heart becomes devoid of *rāga*, how, O traveller, can it be changed?" (101). The traveller said: "Steady your mind. Stop the flood of tears from your eyes. The travellers go abroad on many a business and they do not return until their purpose is attained (102). Moreover, wandering in alien countries, they are attacked by Cupid and remembering their wives, they become overwhelmed with separation. Thus they also like yourself, O young lady, finding the grief of separation from their beloved unbearable, get much emaciated" (103). Hearing these words that fair lady recited an Aḍillā: "Though he has, I deem, no love for me, still, O traveller, deliver this massage to my husband: The fire of separation having enveloped the body waist upwards, burns my heart till the close of night (104).

Struck by Cupid's weapon, I cannot speak at length but do tell him everything concerning this plight of mine : boredom resulting from the aching limbs, keeping awake through nights, ruffled gait owing to langour, hair unbraided and without flowers and collyrium trickling down on the cheeks. The flesh that my body puts on at the hope of being united with the loved one, is again lost, tormented by the fire of separation (105–6). Sprinkled by the waters of hope on the one hand, and tormented by the heat of separation on the other, I am neither living, nor dying but am just remaining inflamed". At this juncture, she, wiping her eyes, said a Phullaka (107): "My heart like a goldsmith longs for the dear one. It burns my body in the fire of separation and then sprinkles it with the water of hope" (108).

The traveller said: "As I am due to start, please check your tears so that no inauspiciousness may arise". The lady said: "Let your going be accomplished according to your wish. In fact, I did not weep. Only my eyes dripped due to the smoke of separation-fire" (109). The traveller said: "As the sun is about to set, finish your message quickly and allow me to depart". The lady said: "Let you, O traveller, set out in all auspiciousness. Further say to my loved one a Maḍillā and a Cuḍillaka (110). 'Due to hot, prolonged sighings the body has languished, but not so the flood of tears. Released, my heart landed on a foreign soil, just as a moth falls into a light (111). It is ordained of yore that only days grow longer in the Summer Solstice, while only nights do the same in the Winter Solstice. But this is indeed a third type, the 'Separation Solstice', wherein both days and nights grow longer' (112). O traveller, the day has come to a close. So postpone your leaving, and spending the night here, start at daybreak". The traveller said: "O fair-lipped dame, sunshine blazes during the day-time and my task is urgent. So I must set out immediately. The lady said: "If you are not to stay, then tell my loved one a Cūḍillaka and a Khaḍahaḍaka with Gāthā (113): 'We have profited by your going abroad. We have got a boon to live for ever. For, due to your separation, one day has assumed the proportions of an year (114). Since the heart is deranged through separation, since I am out and out afflicted with Cupid's arrows, since the eyes are engaged

in pouring tears down the cheeks and since the passion is constantly blooming in the mind, how can I get relief and sleep even at night? It is surprising that though separated from their loved one, ladies can live even for some days'" (115–116).

The traveller said: "O fair lady, I shall convey whatever you did say and in addition to that, what I have myself seen. You now return to your residence and I shall take to the road. The sun has set. Darkness has parvaded the east. Because of a difficult and perillous path, the night-journey is troublesome" (117). Hearing the traveller's words she heaved a hot, prolonged sigh. The tear-particles on her cheeks appeared like pearls on coral heaps. Crying and bewailing she said: "Tell my husband a Skandhaka and a Dvipadī (118): 'My heart is a jewel-treasuring ocean. It is always churned by the great Mandara mountain in the form of Separation and thus all the jewells in the form of happiness are taken out (119). The fire of separation, fanned by Cupid is incessantly blazing within my heart giving forth ashes in the form of restlessness. It scorches and terrifies. It makes me sigh longingly (120)'."

On hearing these words the traveller was touched. He said: "Patiently enlighten me on the questions I am just putting to you (121). Since when has your face, conquering in beauty even the serene-rayed and nectareous autumnal moon, has been enveloped in the smoke of the separation-fire? (122). Since when are you like this, with your lovely, penetrating eyes pining, with your plaintain-delicate body withering, with your swan-like sportive gait vanishing? (123). Why do you thus give yourself up to grief and get the body cut through with the saw of separation? Since when has your husband gone abroad so that your mind is pierced with the shafts of Cupid? (124)". At this she recited four Gāthās (125): "O traveller, what is the use of asking the day of separation whenceforth my happiuess vanished and misery began? (126). What is the use of recalling that day which ignited the fire of separation? Away even with its mention! (127). I am restless since the day of his leaving. The time is felt as painful as death. Let that summer when my husband left me, be consumed by its own fire and let he who has sapped me, be himself sapped by the Malaya wind. (128–129).

THIRD STRIDE

Summer.

. It was at the advent of summer, O traveller, that my husband left, and gone with him was all my happiness. As I returned after seeing him off, I was much agitated (130). Torn by restlessness, yearning and misery, lovelorn, I found the Malaya wind unbearable. The scorching sun-rays blazed piercingly. They burnt the wild grass on the earth (131). Flames darted in the sky like Death's tongues. The surface of the earth became parched. The hot blast that was blowing scorched the bodies of women in separation (132). Cātakas cried for fresh clouds. Rivers carried a slender stream. Parrots swung on the leaves of gorgeous mango-trees, bent down with fruits and fluttering like the ears of an elephant. Their chirpings made me feel helpless (133–134). The sandal paste besmeared on the bosom for coolness, contrarily heated the breasts, as previously it had contact with serpents. The necklaces and garlands that were put on, were felt flaming-hot (135). The lotus-petals spread on the bed for comfort rather doubled my agony. Thus restless in the bed, I falteringly recited a Vastu and a Dohā (136): 'The lotuses blooming under the sun-rays are naturally heat-emitting. The moon being a cognate of poison would not give pleasure. Sandal-paste bearing snake-bites wears down the body. The necklace also throws salt as it were in the wounds made by Cupid's shafts. Lotuses, moon, sandal-paste and jewels are praised in the world as cooling anodynes. But none of them can extinguish the fire of separation. Instead, they prove more tormenting to the body (137). People apply camphor and sandal-paste on the body. But it is futile. Only the loved one can put down the fire caused by his separation (138).'

The Rains.

Somehow I passed the hot summer. The rains came, but not my shameless husband. The four quarters were overcast with thick-lying darkness. Clouds thundered with rage in the sky (139). Roads were descerned only by terrific flashes of lightning. Cātakas satiated with the water cried gaily. The row of cranes passing below the fresh clouds appeared charming (140). Heated by the summer rays the

waters from the clouds flooded the rivers. Shoes in hand, the travellers waded through the waters. Each step futher on the way could be taken only when lightning flashed (141). Waves roared in the rivers which were rendered uncrossable owing to incessant undulations. Travellers halted midway, and if business still forced them to travel, then boats were used, not horses (142). Leaving pools, cranes mounted on tree-tops. Peacocks danced and cried on mountain peaks. Frogs croaked harshly in waters. Cuckoos chirped on mango-trees (144). Everywhere paths were blocked by huge snakes or by big masses of water. The Pāṭala flowers were destroyed at the impact of water-waves. Swans cried piteously on mountain-tops (145). Herds of cows climbed up the ridges (?). Gay cow-herdesses were merry-making with their husbands. Covered with verdure, the earth alround was redolent of the Kadamba flowers. Cupid injected more aches in everyone of my limbs (146). Miserably wallowing in bed, pierced by the hum of bees, and passing the nights winkless and full of anguish, I composed a Vastu, a Gāthā and a Dohā (147): 'Dark, thundering clouds have overspread the sky in all quarters. The flickers of lightning are accompanied by crackling sounds. The frightful croaking of frogs is intolerable. How am I to put up with the continuous, heavy down-pour, with the shrill notes of cuckoos? (148). At the coming of rains, the fire of summer was put down with showers; but, O wonder! the fire of separation burnt in my heart with increased vehemence (149). Though my breasts are scalded with tears, the pearls of my necklace do not feel ashamed at this calamity of their neighbours! (150).' Languid through separation, miserable and given up to confusion, I saw my husband in a dream and I grasped his hand and said (151): 'Does it become the nobly-born to go away leaving behind his beloved in this season of crackling flashes and clashing clouds? (152). The rainy-season is, O dear one, unbearable on account of the fresh clouds, the rainbow, Indragopas and the reddened quarters (153).' As I awoke with a choked throat, I realised where my loved one was and where I was. At that moment, I did not die because, to be sure, I was fashioned from insensitive rock. Likewise my heart did not break, because surely it was fashioned from adamant (154). Groaning like a frog in a feeble voice, I recited this Dohā at the close of a night (155): 'O Night,

the slander that sticks to you is so huge as it cannot be contained even by the three worlds. For, you become fourfold when there is misery, but shrink down when there is happiness' (156).

Autumn.

Bewailing thus and singing songs and reciting Prakrit poems, I somehow reached the end of the rainy season. The nights that become lovely owing to the loved one's wooing were like a saw to me (157). I spent them keeping awake and supporting life with the hope of my husband's arrival. Leaving the bed early and cherishing the memory of my loved one I looked towards the South and the star Canopus was spotted. At once I knew that the rains had passed. And still my husband had not returned! (158–159). Cranes disappeared from the sky. Beautiful constellations could now be seen at night. Snakes went underground. Clear moonlight streamed at night (160). The lake-water was adorned with lotuses. Rivers were full of ripples. Lakes now regained beauty which they had lost in summer (161). Swans drank honey from the lotuses and chirped sweetly. The Śatapatrīs filled up the world with their luxuriant growth. The streamlets flowed again towards the main water-basin (162). Shores of lakes looked charming due to the conch-white Kāśa grass and rows of birds (163). One's reflection could be seen in the limpid water. I could not bear the cry of Krauñcas and at the arrival of the swans I felt myself unable to carry on existence—dying (164). With the reducing waters, I also got reduced. With the glowing fire-flies my body also glowed with heat (?). 'O cranes, your shrill notes remind me of my long-standing misery. You cruel ones, stop your cries, which make the ladies in separation dejected'. Thus I addressed each of them pathetically, but nobody steadied me even for a while (165-166).

Those ladies whose husbands are at home, put on ornaments and variegated garments and they dance Rāsas with them in the streets (167). Making a fine Tilaka mark on the fore-head, besmearing the body with saffron and sandal-paste, moving with the sport-case in hand and singing charming, divine melodies, these ladies devoutly burn incense in their cowsheds and stables. Seeing this I was downcast, as my hope was frustrated (168–169). Then I beheld the directions putting on

more attractive hues. The flames of separation flared up in my mind and enveloped me. I recited a Nandinī, a Gāthā and a Bhramarāvalī (170): 'With their throats clear and astringent due to the fresh lotus-fibres, swans and Cakravākas scream in the water and move in a wonderful manner—as if, one heard the shrill tinkling of the anklets of the Autumnal Beauty (171). In the month of Āśvina, the cries of the cranes in the rivers that flowed with a stumbling velocity made me weep again with grief (172). In the moon-lit nights, the white, lofty ramparts looked lovely. I wallowed in my lonely bed, crying, as if I were struck with Death's blow (173)

The shores of lakes were pleasant because of the ladies sporting there with their husbands. Youngsters occupied themselves with games. Drums were beaten in every house (174). Boys danced in a circle and sauntered through streets playing music. Beds were graced with the presence of young ladies (175). On the Dīpāvali night mansions were decorated with lights resembling the crescent moon. Ladies applied collyrium to their eyes (176). Dark-coloured garments were put on. Various wavy lines and curves were drawn as decorations on the bosom. The breasts were besmeared with musk (177). To every limb thick sandal-paste was applied. But it worked as poison from Cupid's arrows. Flowers worn artistically on the head gave the appearance of the half-moon mounted on a black cloud (?) (178). The betel-roll with a good deal of camphor was placed in the mouth, which then resembled the rising sun. Toilette was done in hurry and confusion. Tinkling of bells was heard in beds (179).

Thus some had given themselves up to sport, while I passed nights in anguish. Fascinating music was played in every house. Only to my lot did it fall to suffer the collective woes (180). Again I recalled my husband who was away since long. And, on a daybreak, shedding profuse tears, I recited an Aḍillā and a Vastu (181): 'Not an hour's sleep do I get at night. Reminiscences of my loved one now fail to give me diversion. I have not a moment's enjoyment. Thus circumstanced, who fervent with passion, would not be torn? (182). Does not the lucid moonlight stream in *that* country? Are *there* no swans feeding on lotus-fruits? Is *there* nobody who recites Prakrit poems in a graceful voice or who

movingly releases the Pañcama note? Does not the early dawn *there* become redolent of blooming flowers? But I have come to know that as even in the autumn, my husband does not return home, he is surely a man void of taste (183).

Winter (Hemanta).

Thus was spent the lovely autumn rich in fragrance. Still that hardened rogue did not think of home. While I was thus being pierced with Cupid's shafts, I saw the mansions white with frost (184). My whole body was burning with the fire of separation. Twanging the bow, Cupid was arrogantly releasing his arrows. I was lying on the bed distressed. Still that stealer of my heart, that wandering Kāpālika, that rogue, that vandal did not arrive (185). In restless yearning I then glanced at the quarters and lo! Winter with his frost-load had deftly arrived! Now cool water was disliked. All the lotus-petals were removed from beds (186). Servant-maids no more ground camphor or sandal. The rouge was tempered with bees' wax. Saffron that was applied to the body was now devoid of sandal. People took to the Campaka oil mixed with musk (187). Camphor and nutmegs were no longer ground together, nor were areca-nuts perfumed with Ketakī. People gave up sleeping on terraces and ladies slept in cots inside the rooms (188). Aguru was burnt for fumigation. Saffron was applied to the body. Close embrace was now enjoyable. Comparatively the days became very short; but for me, O traveller, was fixed the Brahman's aeon! (189). Wailing through a long sleepless night and lonely in my dwelling, I recited a Vastu (190). 'O you boor, I spent the long night with lingering sighs. Cherishing your memory, I cannot sleep. Bereft of your touch, my limbs have withered owing to the wintry frost. If you do not come and consol me in this winter, would you then, O blockhead, rogue, sinner, come on receiving my death-news?' (191).

The Cool Season (Śiśira).

That enemy of a winter was thus spent by me with much trouble. The cool season arrived but that cheat of my husband was as ever far off. The hurricane began to blow fiercely in the sky. Being blasted by it, trees shed all their leaves. They stood without flowers, without fruits, without shade, unapproached by birds. The quarters were befogged. Travellers were obstacled,

being afraid of hail. Park-trees were reduced to stumps. Flower gardens withered (192–193). Leaving their husbands in pleasure-houses, young ladies were forced by cold to resort to fire-places. Love-sports were confined to the interior of the houses. Nobody now slept under the garden trees (194). Slightly-boiled and scented suger-cane juice was drunk. On the festive day of Kundacaturthī many full-bosomed ladies wallowed in their beds (195). Some gave alms on the birth-day of Spring, the lord of seasons. Some enjoyed in the company of their husbands. At that time I, lonely in the bed, infatuated with love, sent my mind as a messenger to my husband, thinking that it would bring the loved one and satisfy me. I had no idea that it too would behave knavishly and leave me. My husband did not come. Holding up the messenger he still remained there. My heart was furthermore filled with the load of misery (196–197). In the hopeful attempt to make a profit viz., the union with the loved one, I had lost the principal. Hear, O traveller, the Vastu then recited by me in sorrow (198): 'After heavy suffering, I sent my mind as a messenger. It did not bring my lord, but itself became attached thereto. So absent-mindedly I passed the night. I indeed repented for this, for though I gave the heart, I did not get my husband. Shall I say what this was like? The she-ass went to get horns, but instead she lost her ears! (199).'

Spring.

Charming spring followed the cool season. The Malaya wind blew fanning the love-fire of those in separation (200). Ketakī was in full bloom. There were fresh flowers and leaves of various sorts. Lakes were invested with a unique beauty (201). Women put on varied garments of white and red flowers and sang in the company of their friends. Their bodies spread rich aroma. It looked as if the sun's period of wintry mourning had expired. Seeing this I recited a Laṅkoṭaka in the midst of my dear friends (202–203). 'The unbearable summer passed. Autumn and winter were spent with great trouble. The harsh Śiśira also was somehow spent crying. But with the mind on my beloved, it is very hard for me to pass this spring' (204). Trees with their hands of fresh sprouts carried the vernal beauty. Bees, greedy of the juice

and fragrance of the Ketakī bud hummed in the forest. They did not mind being pierced with pointed thorns, because persons of taste care only for their tastes. One who is infatuated with love has no consideration for the evil (205-206). Seeing the spring, I was wonder-struck and hear, O traveller, the Ramaṇīya which I then said (207): 'Let Cupid, armed with the sharp tongues of the fire of separation roar. Having tolerated the intolerable, I still live in danger, while my husband, quite untouched by my love, carries on his business without an anxious thought of me' (208). The Kiṃśuka flower appeared like a shower of blood(?). Palāśas were veritable goblins. The Malaya breeze made everything unbearable. Śobhāñjana (?) proved a source of unhappiness (209). The fresh blossoms which made the earth scarlet with their pollen added to my anguish. A cool, pleasant breeze blew imparting coolness to the earth (210).

The Aśoka flower is falsely so named by the people, for it did not remove my *śoka* for even half a moment. My limbs were tormented, thanks to arrogant Cupid. It is my lord, not the Sahakāra tree, that can still support me (211). Wresting this opportunity, the terrific separation reached its full stature. I heard the peacock dance and cry. Seeing him climbed on a mango-branch, I recited a Gāthā (212): 'I am pained to see the peahens merry-making as if they were in a stage-retinue (?). So also mistaking the skywards spreading trees for fresh cloulds, I am pained (213).' After this I rose up crying and recalling my grief of long standing. Flames of separation burst up in me. Cupid shattered my body with arrows (214). For a while I felt the unbearable grip of death: Beautiful flowers adorned the ten quarters. Mango-trees spread towards heaven in compactness. Fresh blossoms appeared because of spring (215). The cuckoos (?) on the Suraktaka trees sang with gestures, as if to represent various sentiments. Bees were humming sweetly. Time was quite charming (216). Parrots moved in a circle (?) and cried merrily. O! in this period it is very very difficult for the ladies enslaved by Cupid to go on living (217). Empty clouds scorched the body. How can one put up with the Cuckoo's notes? Beautiful women strolled in the streets. Clamour of trumpets filled the three worlds (218). The spring time was spent in dancing and singing Carcarīs with Tālas by ladies with

their numerous necklaces dangling and their girdle-bells jingling (219). Young women were shouting hilariously. Hear the Gāthā that was then recited by the youthful lady pining for her husband (220): 'At this time when people are engaged in mad revelry (?), Cupid is sending with a greater vehemence volleys of arrows towards my heart (221).'

O traveller, if, full of agony and tormented with separation and love's fire, I have said any words harsh or ill-becoming, then you omit them and convey to him everything with due decorum. Speak to him what is proper and in such a manner as may not displease him". And having blessed him, the lady let the traveller proceed further (222).

Sending him off she was returning hurriedly when, as she looked towards the south she saw her husband on the way coming back and she was filled with joy. As her great purpose was accomplished unexpectedly, so be it for those who recite or listen to this poem. Victory to Him who is without beginning, without end! (223).

NOTES

2*b*. णयरे: coms. take it to be a voc. plur. form meaning हे नागरा:, but it is difficult to see this form and meaning in this word.

3*b*. The sentence comes to an end after आरद्दो. मीरसेणस्स goes with तह in 4*a*.

8*b*. जोइज्जइ is not द्योतते (so com.) but द्योत्यते.

18*de*. पत्तहि can be either instr. or loc. But normal construction here requires the acc. pl. form of पत्त. So, if it is not an instance of case-attraction, there is only one way to explain it. Take पत्तहि अलहंतेहि to be loc. absolute and अलहंत to be used in a passive sense. Further आसासिज्जइ = आश्वास्यते so that the whole sentence would be ततः छेकतरैः रसिकैः दुर्गतैः, पत्रेषु अलभ्यमानेषु, कथंकथमपि शतपश्या आश्वास्यते. Still one curious fact is, if from पत्तहि 18*d*, गयहि 123*d*, °न्छयहि 137*d* and जलबिंदुब्भवहि 150*a*, हि is removed, we get just the form required by the construction and context.

19*d*. तं जाणिवि: 'knowing these (facts about the work, its composition and authorship)'. णिमिसिद्ध खणु goes with णिसुणेहु in the next line.

20*b*. विबुह (voc. sing.) goes with *c*. हे विबुध, ये पण्डितानाम् etc.

22*d*. रससंजीवयरो: cf. रससंजीविनी, the title of अर्जुनवर्मदेव's com. on the अमरुशतक.

27*d*. पंखुडिय : cf. आखुडइ = आस्खलति (प्राचीन गूजराती गद्य संदर्भ pp. 192 l. 28, 215 last line).

28*a*. Take पडिउट्ठिय as one word equivalent to प्रति + उत्थिता = प्रत्युत्थिता.

28*d*. णित्त (= नेत्र) is the general term for the fine stuffs in clothes. Cf. Vr. p. xxviii.—If दर is taken to mean ईषत्, we have to attribute such a sense to विलग्गिय as it never possesses. So better to interprete दर as = दरि (acc. to *Grammar*, § 51 B (2)) 'in the hole'.

42*a b*. Similar to सरोरुहदलनयणि rhyming with ससिहरवयणि we have 64*a b*. ससिवयणि and सरोरुहदलनयणि, 66*a b* सिंधुब्भववयणि and सलिलब्भवनयणि, 91*a b* ससिहरवयणि and मियनयणि, 96*a b* णिसितमहरवयणि and सरोरुहदलनयणि, 104*a b* दीहरलोयणिहिं and मयणुक्कोयणिहि, 125*a b* दीहरलोयणिहि and मयणाकोयणिहि and non-final 121*c d* मियनयणि and ससिवयणि. This reminds us of

the refrain वरलोयणे—मियलोयणे which we come across in some old Gujarātī रास-compositions like the सप्तक्षेत्रीरास (A. C. 1271) and a later type सुणि सुंदरि रे—गिहिलि कुणि करी रे employed by the early Guj. poets भालण, नाकर and प्रेमानंद.

65*d*. खंभाइत्तइं. As our text knows no other case of loc. sing. in °अइं, we may accept खंभाइत्तिहि (A). N (see below) has खंभायत्तउ.

68*c*. Ms. N (not availed for the text-constitution) has कहहि for कहह, which otherwise is the only form of its type in the SR.

76*a*. तइ (loc.) हिययट्ठियह (gen.) does not make any sense. So we may read तुव (C) and take the whole as a case of gen. absolute (see *Grammar*, § 76 (*a*)).

77*a*. It is probable that कि न is किन which appears also as किण at 154*d* and is merely an interrogative particle. Cf. Hc. II 216: किणो प्रश्ने.

86*a*. समाहिमोहु means मोहः (= मूर्छा) एव समाधिः. The first line is तव स्मरन्त्याः मम विषमः समाधिमोहः उत्थितः.

89*a*. पाइय and पिय refer to the husband of the नायिका who also is a प्रवासिन्.

98*a*. थीरु is strange. We expect here थीर (f.). Ms. N (not availed for the text-constitution) reads थीर & थीरि.

99*a*. य is intriguing. It cannot be च as it just precedes. Perhaps it is an orthographic variant for the emphatic इ = अपि and णिद्दोसेय = निर्दोषायाम् अपि. N. has निद्दोसेण which, following the comm., is to be interpreted as = दोषं विना.

99*c*. निन्नेहह चलइ goes with the next line.

103*b*. विरह सवसे य कय = विरहेण स्व-वशे च कृताः.

103*d*. तुम्हिहि. The instrumental appears inexplicable. A confusion of the passive and active constrcutions? See also *Grammar*, § 51 B. (3) and the foot-note on p. 27.

104*cd*. The rhyme is responsible for the gen. of the णक्कंतह.

105*d*. आलसिहि is आलस्येन.

107*c*. To construe properly we require मणि (loc. sing.) or even मण (see *Grammar*, § 51. B. (2)) instead of मणु.

116*ab*. The sentence is completed after वीहुन्हउ. Read ससिउ सासु.

119*b*. पिम्मे is instr. sing. cf. सुद्दगले (plur.) 71*a*, Pk. सूर-ससिबिंबे 22, लक्खणछंदाहरणे.

122*a*. See p. 44.

122*b*. सरय-रयणि-पज्ञक्खु is a compound.

123*cd*. सुसंतियइ and लीलंतियइ are nom. plur. forms (see *Grammar*, § 51. B. 3) going with कइ वीयहि वइहि. गयहि is not clear. See 18*de* above.

124*a*. अंगु is to be supplied from *b* as the object of अप्पियइ.

126*ab*. हरिऊण stands for हारिऊण.

130*c*. अणुअंचि (=अनुगत्य) is abs. from √अणुअंच (=अनु+अञ्च्).

130*d*. विहलमणु is used adverbially.

134*a*. तह पत्तिहि=तस्य (सहकारस्य) पत्रेषु. संसग्गिहि (=संसर्गेण) is to be construed adverbially with परिवसति in *b*.

137*cd*. खयहि and °च्छयहि are not clear. For °च्छयहि see 18*de* above. झल is ज्वाला.

138*b*. व is confusing. Further we are required to take उल्हवइ in a passive sense, though the form is active.

140*b*. For भयमेसिय and अइरावइ see *Grammar*, § 76 beginning.

141*cd*?

142*a* is not clear.

146*a*. The comm. take गोयं गणिहि=गवाम् गणैः (=व्रजैः). In that case गोयं would be a strange form.

148*c*. धर in धरधारोहभरु=?

148*d*. For सिहरट्ठियइ see *Grammar*, § 73. 3.

150*a*. For जलबिंदुब्भवहि see 18*de* above. It appears preferable to take गलत्थिय=गलस्थिताः.

154*cd*. As remarked under 77*a* above, किण in *d* is an interrogative particle equivalent to किं. The construction is: यदि (=यतः) जीवः न खलु निर्गतः (ततः मन्ये सः) पादबन्धैः बद्धः। हृदयम् किम् किल न स्फुटितम्? ननु तद् वज्रेण घटितम्।

164*ab*. Read कद्दम-भार-पमुक्किय-सलिलिहिं विमलिहिं (सरिहिं) पडिबिंबउ दरसिज्जइ.

167*cd* to 169*ab* is one single sentence. For proper construction there is no go but to take दिंति as *pass*. 3. plur. The sentence would be गुरुभक्ति-मुदिताभिः············धूपानि गवासने दीयन्ते.

171*a*. In णवब्भिसस-सुद्धगले, गले is instr. See notes on पिम्मे 119*b*.

172*cd*. The two sentences are गय दंति चमक्करि। णं पवरं झीणसरं सरया-सरि-णेवर।

173*d*?

174*b*. Only तिहि (C.) भमिरइ सरह तीर (B.) सोहइ makes sense. Cf. 163*b*. For तिहि भमिरइ see p. 43 end.

176*a*. दिंति य.

177*ab*. (महिलाः) कृष्णाम्बरैः कृष्ट(= रचित)-कुटिल-तरङ्गैः अनेकभङ्गिभिः विभाविताः (आसते).

178*d*. Can it be चंदद्ध (= चंद्रार्धः)? 'White flowers on the black hair look like half-moon on the top of black clouds.'

184*d*. सेय goes with धवलहर.

188*a*. Separate कप्पूर and सरिसु.

188*d*. Probably विच्छाइय is an absolutive. Construe *cd*: भुवणुप्परु परिहरवि, उयारइ पलंघ विच्छाइय, कामिणिहि जामिणिहि पसुप्पइ.

192*c*. The sentence is completed after खरफरसु. The next sentence extending up to 193*a* is तहि तिणि पवणि हय सूडिय (य) असेस तरुय झडि करि गय; छाय-फुल्ल-फल-रहिय सउणियण-असेविय (य ते ठिय).

193*b*. If भरिणि is accepted some connected sense can be made out: दिसा य तिमिरंतरिय, तुहिण–धूइण भरिणि (य जाया).

193*d*. Put a semicolon after इअ.

194*a*. णिय goes with कंत.

194*d*. If कीरइ is not to be construed actively, सयण must mean 'bed' instead of 'lying down'. Then उद्यानानाम् द्रुमेषु न कानिचित् शयनानि क्रियन्ते (= रच्यन्ते), though value of this suggestion appears doubtful.

196*b*. कर is puzzling. It appears that कर-केलि = केलि कर meaning केलिम् कर्तुम् (?) = केल्यर्थे.

201*b*. Does this go with णव-कुसुम-पत्त in *c*? Then विअसंतु is plural (cf. p. 43 end).

201*d*. The line should read अइरेहइ णव-सर रइ-विसेसि.

206. There is some obscurity in *a*. Apparently the whole stanza has a reference to the भमरु in 205*c*. So भमरु (plur.) is the subject and तरु (i. e. their flowers) the object of लिहंति. विज्झंति in the light of *b* would be (भ्रमराः) तीक्ष्णैः कंटकाग्रैः विध्यन्ते. There remains परुप्पर (= परस्पर) which cannot be made to fit in the context. If somehow it can mean परंतु, then the logical sequence would be quite all right: भ्रमराः तीक्ष्णैः कण्टकाग्रैः विध्यन्ते, परंतु (= तथापि) ते तरुकुसुमानि लिहन्ति, तानि तीक्ष्णानि कण्टकाग्राणि च नैव गणयन्ति । यतः रसिकानाम् तनुः रसलोभेन दीयते । (= त्यज्यते) प्रेममोहेन च पापम् (= अनिष्टम्) न गण्यते ।

209*ab*. इ is emphatic.

210*a*?

211*ab* कंदर्पदर्पेण संतप्ता (अहं जाता) । मम अंगे नाथः (एव) संधारकः, न सहकारः.

216*a*. कसिणकाय ('the dark-bodies ones) must be cuckoos as there is reference to singing. *ab* mean "there on the top of the Suraktaka (tree) the cuckoos are releasing as it were songs-with-gestures accompanied by various sentiments".

217*b*. कारुन्न-पउक्कउ is a compound.

218*c*. With रत्थ° cf. सामत्थ = सामर्थ्य (Hc. II–22).

220*ab*. गज्जंति तरुणि। णवजोव्वणीहिँ पियकंखिरिहिं (जा) गाह पढिय (सा) सुणि.

223*b*. इत्थंतरि य = अत्रान्तरे च.

223*c*. पहावरिउ = ?

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APPENDIX I

ORIGINALS, PARALLELS OR IMITATIONS.

With the series of illustrations given in st.s 8-17 compare [1] the following two stanzas[1] found in a stray Ms. leaf[2]:—

जं देइ सायरो लहरि गज्जंतनीरपडिपुन्नो।
ता किं गामतलाओ जलभरियओ लहरि मा देउ ॥ १ ॥
जइ गरुडपक्खिराया पक्खुक्खेवं करेइ गयणयले।
ता किं इयर-चडेहिं नहयलगमणं न कायव्वं ॥ २ ॥

[2] जसु जित्तिउ बुद्धिवियासु होइ सो तित्तिउ पयडइ मच्चलोइं।
पिक्खवि अइरावउ गुलुगुलंतु किं इयरहत्थि मा मउ करंतु ॥
महकव्वकईहु ताहँ तणिय किर कवण कह।
किं उइइ मयंकि जोयंगणउँ म करउ पह ॥

Dhanapāla's भविसत्तकह I, 2, 7-10.

With st. 49*ab* cf.

मग्गं च्चिअ अलहंतो हारो पीणुण्णआण थणआण।
उव्विग्गो भमइ उरे जमुणाणइफेणपुंजो व्व।

Hāla's सप्तशतकम् (ed. WEBER), 671.

With st. 70 cf.

जउ पवसंतें सहु न गय न मुअ विओएं तस्सु।
लज्जिज्जइ संदेसडा दिंतेहिं सुहयजणस्सु ॥

Hc. IV 419 (5).

With st. 93 cf.

हारो नारोपितः कण्ठे मया विश्लेषभीरुणा।
इदानीमन्तरे जाताः सरित्सागरभूधराः ॥

सुभाषितरत्नभाण्डागार, p. 283; हनुमन्नाटक (ed. S. L. KELKAR, Bombay, 1901), V. 25, p. 80.

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1 These stanzas were noted and taken down by Acharya Shri JINAVIJAYAJI. By way of parallels to the first of these stanzas, SR. 15 and 16 have been reproduced in the said Ms. leaf in the following form:

जइ भरहभावभंगेहिं अंगचंगेहिं नच्चए तरुणी।
ता किं तालाछंदेहिं गामगहिल्ली न नच्चेउ ॥ १ ॥
जइ दुद्धधवलकल्लोलबहुलतंदुला उल्लइ खीरी।
ता कणकुक्कससहिया रब्बडिया मा तडब्बडइ ॥ २ ॥

2 According to Acharya Shri JINAVIJAYAJI the Ms. leaf appears to be old.

With st. 115–116 cf.

जइ पीणसमुण्णअसंगअआ थणआ
जइ मंथरलोअणभूसिअअं वअणं ।
जइ वित्थइपीणविसंठुलओ जहणो
जइ तम्बिरपल्लवकोमलओ अहरो ॥
ता कीस हिअअ रत्तिदिअं च णो णिव्वुइं तुअं लहसि ।
दुल्लहमग्गिर विणिअत्त अहव संतो णिअत्तिहिसि ॥

Vjs. IV 74–75.

With st. 119 cf.

पेम अमिअ मंदरु बिरहु भरतु पयोधि गँभीर ।
मथि प्रगटेउ सुर-साधु-हित कृपासिंधु रघुबीर ॥

रामचरितमानस (the Mūla-guṭkā edition), II 238 end.

ब्रह्म पयोनिधि मंदर ग्यान संत सुर आहिं ।
कथा सुधा मथि काढहीं भगति मधुरता जाहिं ॥

रामचरितमानस, VII 120.

With st. 124*b* cf.

विरह-करवत्त-दूसह-फालिज्जंतम्मि

Hāla's सप्तशतकम् (ed. Weber), 153*a*.

With st. 137 cf.

सीयलु विसु विसु व ण संति जणइ हरियंदणु सिहिकुलु अंगु छणइ ।
णलिणु वि सूरहु सयणत्तु वहइ सयणीयलि धित्तउ देहु डहइ । etc.

Puṣpadanta's महापुराण (ed. P. L. Vaidya) LXXIII. 3. 8–9.

With st. 171 cf.

णव-बिस-कसाय-संसुद्ध-कंठ-काल-मणोहरो णिसामेह ।
सरय-सिरि-चलण-णेउर-राओ इव हंस-संलावो ॥ २६ ॥

occurring on p. 8 of the लीलावईकहा of Koūhala (being edited by Dr. A. N. Upadhye for the Singhi Jain Series).

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APPENDIX II

SOURCES OF THE METRICAL DEFINITIONS QUOTED IN THE SK. COMMENTARIES.

	Definition	Occurrence in the SR.	Source
1	पढमो बारहमत्तो etc.	In the व्याख्या on st. 2	GL. 16 = PP. [I 54.
2	जासु विरयणि हुंति पय पंच etc.	,, ,, ,, ,, ,, 19	?
3	सोलसमत्तउ जहिं पउ दीसइ† etc.	,, ,, ,, ,, ,, 20	GL. 76.
4	डुमिलाहि पयासिण etc.	,, ,, ,, ,, ,, 23	CK. 16.
5	मत्त होहि चउरासी चहु पय etc.	,, ,, ,, ,, ,, 26	CK. 17.
6	तेरहमत्ता विसम पय etc.	,, ,, ,, ,, ,, 31	CK. 21.
7	सो चंदायणु छंदु फुडु etc.	,, ,, ,, ,, ,, 82	CK. 32.
8	दो वेया सिहियुगलं etc.	,, ,, ,, ,, ,, 94	GL. 82.
9	ननमयययुतेयं मालिनी भोगिलोके	,, ,, ,, ,, ,, 100	Kedārabhaṭṭa's वृत्तरत्नाकर III 84.
10	चउपइ इक्कु जमक्कुजि दीसइ etc.	,, ,, ,, ,, ,, 104	CK. 41*a*.
11	जमकु होइ जइ बिहु पय जुत्तउ etc.	,, ,, ,, ,, ,, 111	CK. 41*b*.
12	दोहाछंदु जि दुदलु पढि etc.	,, ,, ,, ,, ,, 112	CK. 26.
13	सगणा इय वीस य छंदु धुवं etc.	,, ,, ,, ,, ,, 115	?
14	पढमगणे कलछक्कं etc.	,, ,, ,, ,, ,, 119	GL. 80.
15	सगणा इह नंदणिछंद धुवं etc.	,, ,, ,, ,, ,, 171	CK. 7.

† This quotation is from that portion of the गाथालक्षण of नंदियड्ढ which VELANKAR thinks, on several grounds, to be spurious. Now the quotation no. 2 above expressly gives the name of कवि नंदड्ढ. This possibly suggests that नंदियड्ढ had to his credit, besides the गाथालक्षण, a treatise on अपभ्रंश metres from which our quotation no. 2 as also most of the stanzas of the GL. onwards from st. 75 have been taken.

ADDITIONS AND CORRECTIONS

Grammar.

P. 9, foot-note 1: ससिहर occurs in the *Karpūramañjarī* also (GHOSH's edition, p. 48, l, 19).

P. 17, § 37: For a different and more probable derivation of महि see § 73 (4), p. 40.

P. 22, § 48 ii: ससंभंत° and ससंकिय° occur in the *Vasudevahiṇḍī* also (Part I, p. 47, l. 12 and p. 40, l. 19; p. 41, l. 17 respectively). Some of these words were formed perhaps analogically: ससंभंतो as contrasted with असंभंतो etc.

Metres.

P. 54 beginning: प्लवंगम (PP. pp. 297–300) with the scheme 6+4+4+4+3 bears only a superfluous resemblance with our रासा. For the former should begin with a long, need not have a caesura after the 11. or 12. mora and should end with an iambic. These features clearly differentiate प्लवंगम from our रासा.

P. 59 end: The variant for यत्रादौ दोधकः etc. in the व्याख्या on st. 82 (दोधकेन सह अष्टाविंशत्यधिकं शतं मात्राणां दोधकेन विना अशीतिमात्राप्रमितमणहरनामा चंद्रायण छंदः) found in the Ms. N. (not availed for the text-constitution) removes the difficulty. It shows that चंद्रायण without the Dohā is called मनहरण which appears to be the early form of the मनहरछंद of the Gujarati prosody.

शब्दकोष

Page

९४	under अ ११३ : add '१३१'.
९५	below अलय : enter 'अलसि १५१ अलसा'.
„	drop असहंतिय etc.
„	for °अधि read अहि.
९६	under °आकोयण : correct as 'मयणाकोयणि = मदनयुक्तचेष्टा = मदनचेष्टायुक्त'.
„	under [°आ]णण : remove '√आण = आ + नी (गु. आणवुँ)' to the next entry.
„	under आभंगियइ : correct as '[अब्भिग = अभ्यङ्ग]'.
„	for आलसि etc. read 'आलस १०५ आलस्य'. Drop the rest.
„	for √आत् read √आत. Similarly in all cases where the root is given as ending in a consonant.

,,	under इहु : correct १५२ to १५१.
,,	for ईसरसरि read ईसरसर.
९७	under उसास : drop ११८,
,,	below एरिस : enter 'एव ९१ एवमू'.
,,	The four entries below कु-वि are to be considered as its sub-entries
९८	for कंटअ etc. read '**कंटग्ग २०६** कंटकाग्र'.
,,	for कंत etc. read '**कंत ७६,** कंतय १६७ कांत'.
,,	under √कर : drop 'कीय १९९'.
,,	under कसिण : add '२१६ कृष्ण'.
९९	under कोलिय : add '(गु. कोळी)'.
,,	below खज्जोय : enter 'खज्जंत १६५ = द्योतमान'.
१००	below गण—गण् : enter '°गण १४६'.
,,	for गंधवहि etc. read 'गंधवह १३३'. Drop the rest.
,,	under √गम : add ६७ after गम्मियउ.
,,	below °गल : enter '√**गल** (गु. गळवुं), गलइ १०६.'
,,	under गलत्थिय : Read गलस्थित for क्षिप्त.
,,	under गुहिर : correct as '[गभीर~गुहा]'.
,,	under गोयंगण : correct as 'गोयं गणिहि १४६ गवां व्रजैः'.
,,	under घुट्टिवि : read पिब् for पिप्.
,,	चच्चरि : Alternatively this can be explained as loc. sing. of चच्चर = चत्वर.
,,	under √चड : correct as 'चडी १६१'.
१०१	under चलत्थ : Drop the query. After °शालासु add "Cf. अश्वचलस्था in पूर्णभद्र's (1199) पञ्चतंत्र (HOS. **11**, Glossary). Drop the entry 'ज २० यद्'.
१०२	under जामिणि : read १५६ for १५५.
,,	under जुन्ह : read १६० for २६०.
,,	correct झंप to √झंप.
,,	under झल : read ज्वाला for झला etc.
,,	under झलक्क : after झलक add '= ज्वल्'. Correct झलकंति to झलकंत and drop '(जालजलक्किअउ)' and the rest.
,,	under √झिज्झ : correct झिज्झइ to झिज्जइ.
,,	under √झूर : make 'झुरंत १२३' into a separate entry and add 'क्षरत्' to it.
,,	under णं २९ : add '१३२ इव'.
१०३	under णहवल्लिय : correct 'णहवल्ली' to '(नभोवल्ली)'.
,,	under नाडइ : correct as 'नाडय ४६ नाटक'.
,,	√णिअ : after णियंती add १८६.
,,	for णिट्ठुरइ read णिट्ठुरयं. Drop '(य)'.

१०३ णित्तु : correct १०२ to २०२.
,, णिद्दोस : correct as '(निर्दोष) दोषाभाव'.
१०४ below नीसास : enter 'णु १४१ ?'.
,, under √तग्ग : correct as '√तग्ग—जीवितधारणे (?)', Drop '=तद् गमे'.
,, under तहि : read ५४ for ६४.
१०५ below तुरक्क : add 'तुरंग १६९'.
,, under दर : read ९७ for २८.
,, below दर : enter 'दर २८ छिद्र'.
१०६ under √धर : add 'धरिय १०६'.
,, under धीर : after धीरवइ read १६६ for २६६.
,, below धुत्त : enter 'धूअ १९३ धूम'.
,, under पउक्क : Drop '(?) प्रयुक्त' and add 'प्रमुक्त (?)'.
,, under पउहर : change the entry as '°पउहर २४ पद-धरा'.
,, under पय ५४ : drop '(गु. पग मांडवो)'.
,, correct √पच्चल्ल to √पच्चिल्ल.
,, पड : drop 'पडि २८'.
,, below पडह : enter 'पडिउट्ठिय २८ प्रत्युत्थिता'.
१०७ under पडिल्लिय : after 'देशीत्वादधिकम्' add 'पडिल्लो १००'.
,, under पडुत्तय : after पडिउत्त correct as '[यथा √पडुंज'.
१०९ correct बहुरूपि to बहुरूवि.
,, under बालय : enter 'बाह १५१ बाष्प'.
१११ under मुह : correct म्हैं to म्हौं.
,, under √रंग : correct रंजियइ to रंगियइ.
११२ correct रुअ° to रुअ°.
,, remove the entry 'रोव etc.' below '√रेह etc.'
,, under रोव : after रोवंतिय add '२०४'.
,, below रेणु : enter 'रेसि २१ हेत्वर्थे निपातः'.
,, under व : after इव add '41, 43, 44 वा'.
,, under वयणिज्ज : correct १५५ to १५६.
,, under वंस° : correct 'वॉसळी' to 'वांस'.
११३ correct वट्टा etc. as 'वट्टाऊ २२२ = पथिक'.
,, under वरक्किय : correct 'वरक, ख?' to 'बुरखो?'
,, under वलियडय : correct as 'बलियडय' and remove this entry to p. १०९ below बल.
,, under °वड्डिय : correct बाधित to वधित.
,, correct वाउलिय to बाउलिय and remove this entry on p. १०९ below बहुल.

११६ below सलिलब्भव : enter 'सलोल ५९ लोल'.
„ correct सवसेय etc. as 'सवसे १०३ स्ववशे'.
„ under √सस : drop ११८.
„ under √सह : correct °सहंतिय to सहंतिय and at the end add 'सहण २१८'.
„ under साइय : drop 'स्वामिन्, (हिं. सांइ)' and add '= संस्कार'.
१२० below रेहंति enter 'लक्खण ६ (लक्षण) = व्याकरणशास्त्र'.

Some important variant readings from N. Ms. (referred to in the PREFACE, p. eleven).

Text : St. **16**a बहल for बहुल, **20**c मुणइ for मुणहि, **21**b अबुहा for अबुहह, **23**b सकुलिजि ण for °मकुलियह, **24**b लंक for लक, **24**c पवहंत for पवहंति, **25**a पुसइ for फुसइ, **25**b पमुक्क for °उमुक°, **25**c जोइउ for जोयउ, **31**b पंथियणि for पहियणियणिहिं. The interpolated stanzas given between **31** and **32** are not found in N. So also **38** absent from N. **41**d. तुहु for हिव, तुहु for तुह, आवियउ for आइयउ, **44**c मृदवच्छ for मुदयवच्छ, **45**c °थणिहिं for °थणिय, **45**d णट्टणिहि for णट्टणिय, **52**a जुयलु for °जुयल, **52**c जुवलय for °जुयलय, **53**a लीलंती for °लीलंतिय, **53**c झुणंती for झुणंतिय, **54**a जोवंतयह for जोयं°, **55**b जूहिय for जूही, **59**c तिंबूय for निंबू. The st. between **64** and **65** is not faund in N. The first of the interpolated stanzas between **69** and **70** is given in N as a quotation (यत:), while the second is absent. **77**b, तुहु for तू. **86**a गमरंतु for समरंत, **91**b कहणिजु for °ज, **91**c कहउं, **92**a हउं, **93**a संगमे, **98**a थिर, धीरि, **98**b पुंसहि, **99**b ण for य, **100**b तहवि for तइय, **104**ab तह for °तहं, **105**c सव for सिव, **106**d पडलि for पडिलिउ.

Commentary : First stanza in the व्याख्या 'लब्धिसुंदर for मुनिपुङ्गव.' The definition stanza of गाथा in the व्याख्या on **2** : अट्ठारसासु मत्तासु for अट्ठारसेहिं नायव्वो and विभूसिया for वि[हू]सिया on **3** : प्रधान: added after प्रभूत: on **4** : अपभ्रंशशास्त्रं कृतम् for अपभ्रंशग्रंथ: कृत:. The Definition stanza of रड्डा in the व्याख्या on **19** : राहासेण for रासासेण, मुणिंदु for मुणिंदु, नंदड्डु for नंदड्ढ, भणंतु for भणंति. The definition stanza of पद्धडी in the व्याख्या on **20** : कन्नु for गत्तु, गवीसइ for सलीसइ. The definition stanza of डुमिला in the व्याख्या on **23** : a होहिं for दोहिं, b वत्तीस for वितीस, मेलवि for मेल, c गणु अन्नु for गण अन्न, d तंजि for भंजि. The definition stanza of आभाणक in the व्याख्या on **26** : b सुद्धु for सुद्धि, अभाणउ for आहाणउ. On **28** पट्टमयवस्त्रं for °पट्टं वस्त्रमयं. The explanation of the definition stanza of चन्दायण in the व्याख्या on **82** : दोधकेन सह अष्टाविंशत्यधिकं शतं मात्राणां दोधकेन विना अशीतिमात्राप्रमितमणहरनामा चंदायणच्छन्द: । etc.

कवि - अब्दुल रहमान - कृत

सन्देशरासक

(पं. लक्ष्मीचन्द्रकृत व्याख्या तथा अवचूरिकालंकृत)

कवि - अब्दुल रहमान - कृत

सन्देश रासक ।

— १ प्रथमः प्रक्रमः ।—

रयणायरधरगिरितरुवराइँ गयणंगणंमि रिक्खाइं[1] ।
जेणऽज्ज सयल सिरियं[2] सो[3] बुहयण[4] वो सिवं[5] देउ[6] ॥ १ ॥

1 C रिक्खाओ 2 B C सिरिया । 3 B तं । 4 C बुहियण । 5 A C सुहं । 6 C दिंतु ।

[पं० श्रीलक्ष्मीचन्द्रकृता टिप्पनकरूपा व्याख्या ।]

॥ ॐ नमो गुरुभ्यः ॥

नत्वा जिन-गुरून् भक्त्या स्मृत्वा वाङ्मयदेवताम् ।
वृत्तिं सन्देशरासस्य कुरुते मुनिपुङ्गवः ॥ १ ॥

तस्याद्यां गाथामाह –[1]ग्रन्थप्रारम्भे अभीष्टदेवताप्रणिधानप्रधाना प्रेक्षावतां[2] प्रवृत्तिरित्यौचित्यात् सूत्रस्य प्रथमनमस्कारगाथा ।

[१] यथा – 'रयणा०' – भो बुधजनाः ! स स्रष्टा[3] – कर्ता वः – युष्माकं शिवं – माङ्गल्यं ददातु – प्रकरोतु । येन स्रष्टा रत्नाकर-धरा-गिरि-तरुवराः[4], गगनाङ्गणे ऋक्षाणि[5] चेत्यादि सकलं – समस्तम्, सृष्टं – उत्पादि[तम्] इत्यर्थः ॥ १ ॥

[अवचूरिका]

[१] भो बुधजनाः ! स सृष्टिकर्ता वः – युष्माकं शिवं ददातु । येन स्रष्टा[6] रत्नाकर-धरा-गिरि-तरुवरा गगनाङ्गणे ऋक्षाणि [7]चेत्यादि सकलं – समस्तं [8]सृष्टमुत्पादितमित्यर्थः ॥

आदर्शोपलभ्यमाना भ्रष्टपाठा यथा –

1 ग्रन्थः प्रा° । 2 प्रेषवतां । 3 श्रष्टा । 4 तर° । 5 रिक्षा° । 6 श्रष्टा° । 7 चैत्यादि । 8 श्रष्टा° ।

माणुस्सदिव्वविज्जाहरेहिँ [1]णहमग्गि सूर-ससिबिंबे ।
आएहिँ जो णमिज्जइ[2] तं णयरे णमह[3] कत्तारं ॥ २ ॥

पच्चाएसि पहूओ पुव्वपसिद्धो य मिच्छदेसो त्थि[4] ।
तह विसए संभूओ आरद्दो मीरसेणस्स ॥ ३ ॥

1 C नह° । 2 B °जइं । 3 A नमह; B णवहु । 4 A °देसो वि; B °देसु त्थि ।

[टिप्पनकरूपा व्याख्या]

[२] तथा च – 'माणुस०' – मनुष्य-देव-विद्याधरैर्नभोमार्गे सूर्य-शशिबिम्बाभ्यां आदितो यो नमस्क्रियते[1] । भो नागरिकलोकाः ! तं कर्त्तारं नमत ॥ २ ॥

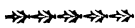
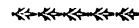
द्वन्द्वालापनभेषजभोजनसमये समाग[मे] च रमणीनाम् ।
अनिवारितोऽपि तिष्ठति स खलु सखे ! व्यक्तनागरिकः ॥

यस्त्वेतेषु स्थानेषु अनिवारितः – अनिषेधितः तिष्ठति स नागरिकः[2] प्रोच्यते । केषु केषु स्थानकेषु – यत्र कश्चिदालोचं करोति, अथवा यत्रौषधादिवार्त्ता क्रियते, तथा भोजनावसरे कस्यापि गेहे न गच्छति । अथवा एकान्तप्रदेशे, स्त्रीसमागमे च, वार्तासमये, यस्तु अनिषेधितोऽपि तिष्ठति । स चतुरनागरिको भवति ॥

एषा (एतद् ?) विपुलागाथाछन्दः । अथ गाथालक्षणम् –

पढमो बारहमत्तो, बीओ अट्ठारसेहिं नायव्वो ।
जह पढमो तह तीओ, दह पंचवि[हू]सिया गाहा ॥

तत्र गाथाछन्दसि प्रथमपदं [3]द्वादशमात्रकम्, द्वितीयं पदं अष्टादशमात्रकम्, तृतीयं द्वादशमात्रकम्, चतुर्थं पञ्चदशमात्रकम् । एवं सर्वत्र ज्ञेयम् ।

[३] अभीष्टदेवतानमस्कारमुक्त्वा कविः स्वदेशादिस्वरूपमाह – 'पच्चाएसि०' – प्रतीच्यां – पश्चिमदिशि, प्रभूतः पूर्वप्रसिद्धो म्लेच्छनामा देशोऽस्ति । तत्र विषये 'आरद्दो' देशीत्वा[त्] तन्तुवायो मीरसेनाख्यः संभूतः – उत्पन्नः ॥ ३ ॥

[अवचूरिका]

[२] मानुष्यदेवविद्याधरैर्नभोमार्गे सूर्यशशिबिम्बाभ्यामादितो यो[4] नमस्क्रियते[5] भो नागरिकास्तं कर्तारं नमत[6] ॥

द्वन्द्वालापनभेषजभोजनसमये समागमे च रमणीनाम् ।
अनिवारितोऽपि तिष्ठति, स खलु सखे ! व्यक्तनागरिकः ॥

[– A आदर्शस्थिता नागरिकशब्दोपरि टिप्पणी ।]

[३] कविः स्वदेशादिस्वरूपमाह – प्रतीच्यां – पश्चिमायाम्, प्रभूतः – प्रधानः, पूर्वप्रसिद्धो म्लेच्छनामा देशोऽस्ति । तत्र 'आरद्दो' देशीत्वात् तन्तुवायो मीरसेनाख्यः[7] सम्भूतः – उत्पन्नः ॥

1 नमस्कृयते । 2 °गरी° । 3 °दस° । 4 ये । 5 °स्कृयते । 6 नमतः । 7 °सेनाक्ष्यः ।

तह तणओ [1]कुलकमलो [2]पाइयकव्वेसु गीयविसयेसु[3] ।
अद्दहमाणपसिद्धो [4]संनेहयरासयं रइयं[5] ॥ ४ ॥

पुव्वच्छेयाण णमो[6] सुकईण [7]य सद्दसत्थकुसलाण ।
[8]तियलोए सुच्छंदं[9] जेहिँ कयं जेहि[10] णिद्दिट्ठं ॥ ५ ॥

[11]अवहट्टय-सक्कय-पाइयंमि[12] पेसाइयंमि[13] भासाए ।
लक्खणछंदाहरणे [14]सुकइत्तं भूसियं[15] जेहिं ॥ ६ ॥

1 A कुलि° । 2 A पाइय° । 3 C °विसएमु । 4 B संनेहरा°; C संन्नेहइ° । 5 A रईयं । 6 B नमो । 7 C °ण इ । 8 A तिअ° । 9 C सच्छंदं । 10 B जे निद्दिट्ठं । 11 B अवहट्टइ-सक्कइ पाइयाइं पेसाइयाण । 12 A °पाइयं च । 13 C पेसाइयाइं । 14 C सकवित्तं । 15 C भूसिय° ।

[टिप्पनकरूपा व्याख्या]

[४] तस्य – मीरस्य तनयः, कुले कमल इव कुलकमलः, प्राकृतकाव्येषु गीतविषयेषु, प्रसिद्धः – लब्धरेखः[1] अब्दल रहमान नामा अभूत् । तेन सन्देशानां[2] रासकः[3] नामाऽपभ्रंशग्रन्थः कृतः ॥ ४ ॥

[५] कविः स्वस्वरूपमुक्त्वाऽनौद्धत्ये[न] पूर्व्वकवीन् नमस्कारपूर्व्वं व्यावर्णयन्नाह – 'पुव्वच्छेयाण०' – पूर्व्वच्छेकेभ्यः सुकविभ्यश्च नमोऽस्तु । कीदृशेभ्यश्छेकेभ्यः कविभ्यश्च शब्दशास्त्रकुशलेभ्यः । यैस्त्रिलोके = स्वर्ग-मृत्यु-पातालरूपे । स्व(सु)च्छन्दम् – स्व(सु)छन्दो विद्यते यस्मिन् तत् स(सु)च्छन्दं शास्त्रं कृतम् । यैश्च निर्दिष्टं सो(शो)धितमित्यर्थः । अतः कविभिः कृतं पण्डितैः सो(शो)धितम् ॥ ५ ॥

[६] अपभ्रंश[4] – संस्कृत – प्राकृत – पैशाचिकादिचतुर्भिर्भाषाभिः, यैः[5] कवित्वं कृतम्, लक्षण-च्छन्दआभरणाभ्यां तच्च विभूषितम्, तेभ्यो नमः ॥ ६ ॥

[अवचूरिका]

[४] तस्य – मीरसेनस्य तनयः कुलकमलः प्राकृतकाव्ये गीतविपयेषु भोगेषु च प्रसिद्धो लब्धरेखो अब्दल रहमानोऽभूत् । तेन सन्देशरासकं[6] [नाम] शास्त्रं कृतम् ॥

[५] पूर्वच्छेकेभ्यः सुकविभ्यश्च नमोऽस्तु । कीदृशेभ्यः शब्दशास्त्रकुशलेभ्यः । त्रिलोके यैः सुच्छन्दःशास्त्रं कृतम् । यैश्च निर्दिष्टं, [7]शोधितं, प्रवर्त्तापितम् ॥

पण्डित-कव्यो[रं]तरं कृतं मयूरेण यथा –

तूर्णमानीयतां चूर्णं, पूर्णचन्द्रनिभानने । कवये बाणभट्टाय, पण्डिताय च दण्डिने ॥ १ ॥

[६] अपभ्रंश-संस्कृत-प्राकृत-पैशाचिकभाषया सुकवित्वं शोभनं काव्यं यैः कृतम् । अन्यच्च लक्षण-च्छन्द-आभरणाभ्यां भूषितं मण्डितं च ॥

1 रेषः । 2 संदेसा° । 3 रासकं । 4 °भ्रंशः । 5 ये । 6 राशकं । 7 सोधितं ।

ताणऽणु कईण[1] अम्हारिसाण [2]सुइसद्दसत्थरहियाण ।
लक्खणछंदपमुक्कं [3]कुकवित्तं को पसंसेइ ॥ ७ ॥
अहवा ण इत्थ[4] दोसो जइ उइयं ससहरेण[5] णिसिसमए[6] ।
ता किं ण हु जोइज्जइ भुअणे रयणीसु[7] जोइक्खं[8] ॥ ८ ॥
जइ [9]परहुएहिं[10] रडियं सरसं [11]सुमणोहरं च तरुसिहरे ।
ता किं भुवणारूढा मा काया करकरायंतु ॥ ९ ॥
तंतीवायं [12]णिसुयं जइ किरि करपल्लवेहि अइमहुरं ।
ता [13]मद्दलकरडिरवं मा सुम्मउ[14] रामरमणेसु[15] ॥ १० ॥

1 A C °कई । 2 C सुय° । 3 B कुकइत्तं । 4 B C अत्थि । 5 A C ससिहरंमि । 6 B °समये । 7 A रयणीइ; C रइणेइ । 8 C जोइक्के । 9 C परु°; 10 B परहुएण । 11 A सुमनो° । 12 A C निसुयं । 13 A मद्दलि° । 14 C सुम्मइ° । 15 A °रवणेसु ।

[टिप्पनकरूपा व्याख्या]

[७] तेषां सत्कवीनाम्, अनु-पश्चात्, अस्मादृशानां कवीनाम्, श्रुति-शब्द-शास्त्ररहितानां कवित्वम्, लक्षण-च्छन्दोभ्यां प्रमुक्तम्, कः प्रशंसयति ?-अपि तु न कोऽपि ॥ ७ ॥

[८] तर्हि मा कुर्यास्तदर्थमाह-'अहवा ण०'-अथवा [1]इत्युपायान्तरस्मरणे, नात्र दोषः । यदि [2]शशधरेण-चन्द्रेण निशि उदितम्, तर्हि रजनीषु भु(भ)वने-गृहे ज्योतिष्कं दीपः किं न द्योतते[3] ?, अपि तु द्योतते ॥ ८ ॥

[९] परभृताभिः-कोकिलाभिः यदि सरसं सुमनोह[रं] यथा भवति तथा तरुसिहरे(शिखरे)रटितम्, तर्हि भु(भ)वणा(ना)रूढाः गृहवलि(ल)भिस्थिताः काका मा करकरायन्तु-करकर इति शब्दं मा कुर्वन्तु ?, अपि तु कुर्वन्तु ॥ ९ ॥

[१०] यदि तन्त्री-वीणावादित्रम्, किल इति संभावनायाम्, करपल्लवैः-हस्ताङ्गुलीभिः वादितं नितरां श्रुतम्, तर्हि मर्दलकरटिवादित्रे राम(मा)रमणी-(णे)षु-स्त्रीक्रीडासु, मा श्रूयतां[5] ?, अपि तु श्रूयताम् ॥ १० ॥

[अवचूरिका]

[७] तेषां कवीनाम्, अनु-पश्चात् श्रुतिशब्दशास्त्ररहितानामस्मादृशां लक्षणच्छन्दप्रमुक्तं कुत्सितं कवित्वं कः प्रशंसति ?, अपि तु न कोऽपि ॥

[८] तर्हि मा कुर्यास्तदर्थमाह-अथवेत्युपायान्तरस्मरणे, नात्र दोषः । यदि शशधरेण निश्युदितं तर्हि रजनीषु ज्योतिष्कं दीपं भु(भ)वने गृहे किं न द्योतते ?, अपि तु उद्योतते ॥

[९] यदि परभृताभिः-कोकिलाभिः सरसं-सुमनोहरं यथाऽऽम्रशिखरे रटितम्-शब्दितम्, तर्हि किं भु(भ)वनारूढाः काका मा करकरायन्तु ?, [अपि तु करकरायन्तु] कस्तान् वारयति ॥

[१०] तन्त्री-वीणावादं श्रुतं यदि चेत् करपल्लवैरतिमधुरम्, तर्हि मर्दलकरट(टि)वादित्र-विशेषरवं रामारमणेषु-स्त्रीक्रीडासु मा श्रूयताम् ?, अपि तु श्रूयताम् ॥

1 इत्यो° । 2 शशि° । 3 द्योद्यते । 4 परि° । 5 श्रुस्यतां ।

जइ मयगलु[1] मउ झरए [2]कमलदलब्बहलगंधदुप्पिच्छो ।
जइ [3]अइरावइ मत्तो ता सेसगया म मच्चंतु[4] ॥ ११ ॥
जइ अत्थि पारिजाओ बहुविह[5] गंधड्ढकुसुम[6] आमोओ ।
फुल्लइ सुरिंदभुवणे ता सेसतरू म फुल्लंतु ॥ १२ ॥
जइ अत्थि णई[7] गंगा तियलोए णिच्चपयडियपहावा ।
वच्चइ सायरसमुहा[8] ता सेससरी म वच्चंतु[9] ॥ १३ ॥
जइ सरवरंमि विमले सूरे[10] उइयंमि विअसिआ[11] णलिणी[12] ।
ता किं वाडिविलग्गा मा[13] विअसउ[14] तुंबिणी कहवि[15] ॥ १४ ॥

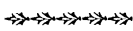
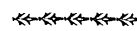
1 B मइगलु; C मइगल । 2 A कवल°; B कमला° । 3 B एरावइ° । 4 B मुच्चंतु । 5 A बाहुविहि° । 6 C कुसम° । 7 A C नई । 8 C °समुहं । 9 C मचंतु । 10 B सूरो उवयंम्मि; C सूरे उवयं । 11 B विहसिया; C विहिसिया । 12 B C नलिणी । 13 B णं । 14 C बिहसउ । 15 B कहव ।

[टिप्पनकरूपा व्याख्या]

[११] यदि मतङ्गजः–दिग्गजो मदं झरति, कीदृशः कमलदलप्रचुरगन्ध-दुःप्रेक्षः । अन्यच्च–यदि ऐरावणो मत्तो भवति, तर्हि शेषा[1] गजा मत्ता न भवन्ति ?, अपि तु भवन्त्येव ॥ ११ ॥

[१२] यदि पारिजातो बहुविह(ध)गन्धाढ्यकुसुमामोदोऽस्ति, अन्यच्च–सुरेन्द्र-भवने प्रफुल्लति; तर्हि शेषतरवः किं न फुल्लन्तु ?, अपि तु फुल्लन्तु ॥ १२ ॥

[१३] यदि गङ्गा नाम नदी अस्ति, त्रिलोके नित्यं प्रग(क)टितप्रभावा, सागरम्–समुद्रं सरति, तर्हि शेषाः सरितः सागरं किं मा सरन्तु ?, अपि तु सरन्तु ॥ १३ ॥

[१४] यदि विमले सरसि–सरोवरे, सूर्योद्गमे कमलिनी विकसिता, तर्हि वृत्तिविलग्ना तुम्बिनी वल्ली किं मा विकसतु ? ॥ १४ ॥

[अवचूरिका]

[११] यदि मतङ्गजः–दिग्गजः कमलदलबहलगन्धदुःप्रेक्षं [मदं] झरति, अन्यच्च–ऐरापतिः–ऐरावणो मत्तो भवति; तदा शेषगजाः किं मदं मा झरन्तु–मा माद्यन्तु ?, अपि तु माद्यन्तु ॥

[१२] यदि पारिजातोऽस्ति, कीदृग् ? बहुविधगन्धाढ्यकुसुमामोदः, सुरेन्द्रभु(भ)वने प्रफुल्लति, तर्हि शेषास्तरवो मा फुल्लन्तु ?, अपि तु फुल्लन्तु ॥

[१३] यदि गङ्गा नाम नद्यस्ति, सा त्रिलोके प्रकटितप्रभावा सागरसंमुखा व्रजति; तर्हि शेषसरितो मा व्रजन्तु ?, अपि तु व्रजन्तु ॥

[१४] यदि विमले–विस्तीर्णे सरसि सूर्योद्गमे कमलिनी विकसति तर्हि वृत्तिविलग्ना तुम्बिनी वल्ली किं मा विकसतु ?, अपि तु विकसतु ॥

1 सेषा ।

जइ भरहभावछंदे[1] णच्चइ[2] णवरंग[3]चंगिमा तरुणी ।
ता किं गामगहिल्ली तालीसद्दे ण णच्चेइ[4] ॥ १५ ॥
जइ बहुलदुद्धसंमीलिया[5] य[6] उल्ललइ [7]तंदुला खीरी ।
ता कणकुक्कससहिआ रब्बडिया मा [8]दडव्वडउ ॥ १६ ॥
जा जस्स कव्वसत्ती सा तेण अलज्जिरेण[9] भणियव्वा ।
जइ चउमुहेण भणियं ता सेसा[10] मा भणिज्जंतु[11] ॥ १७ ॥

*

णत्थि तिहुयणि जं च[12] णहु[13] दिट्ठु[14],
तुम्हेहिँ वि[15] जं न सुउ[16] विअडबंधु सुच्छंदु सरसउ ।
णिसुणेविणु को रहइ, ललियहीणु मुक्खाह[17] फरसउ[18] ।

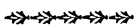
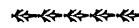
1 C °भाविछंदे । 2 A नचइ । 3 B C णवरंगि° । 4 C णचिहइ । 5 A संमिलिया । 6 B C उ । 7 C सतंदुला । 8 C दुडव° । 9 A अलज्जरेण; C अलिज्जरेण । 10 B C सेसकई । 11 B भणिज्जंति । 12 B चि । 13 C नहु । 14 A दिट्ठ । 15 A तुम्हे वि । 16 सुअ । 17 C मुक्खाण । 18 B विरसिउ; A फरसिउ ।

[टिप्पनकरूपा व्याख्या]

[१५] यदि भरह(त)भावच्छन्दसा नवरङ्गचङ्ग(ङ्गि)मा - नूतनवर्णप्रधाना नायिका नृत्यति, तर्हि ग्रामीणवधू तालीशब्दे न नृत्यतु ?, अपि तु नृत्यतु ॥ १५ ॥

[१६] यदि प्रचुरदुग्धेन सम्मीलिता तन्दुलानां क्षीरी उल्ललति, तर्हि धान्यकणतुषयुक्ता रब्बडिका मा दडब्वडउ - मा शब्दं करोतु ? ॥ १६ ॥

[१७] साध्यमाह - 'जा जस्स कव्व०' - या यस्य काव्येन शक्तिः, सा तेन लज्जां मुक्त्वा भणितव्या । यदि चतुर्मुखेन - ब्रह्मणा भणितम् - चत्वारो वेदाः कृताः, तर्हि शेषाः कवयो मा कवित्वं कुर्वन्तु ॥ १७ ॥

[१८] कवित्वकरणायात्मानं प्रोत्साह्य ग्रन्थस्य मनाग् रमणीयत्वं दर्शयन्न-

[अवचूरिका]

[१५] यदि भरतभावच्छन्दसा नवरङ्गचङ्गिमा तरुणी नृत्यति, तर्हि ग्रामग्रथिला तालीशब्देन किं न नृत्यतु ?, अपि तु नृत्यतु ॥

[१६] यदि प्रचुरदुग्धसंमिश्रिता तन्दुलानां खीरी उल्ललति, तर्हि धान्यकणीतुषयुक्ता रब्बडीया किं मा दडब्बडउ - मा शब्दं करोतु ?, अपि तु करोतु ॥

[१७] स्वकाव्यकरणे आत्मानमुत्साहयति - या यस्य काव्ये शक्तिः सा तेन लज्जां मुक्त्वा भणितव्या । यदि चतुर्मुखेन - ब्रह्मणा भणितम् - चत्वारो वेदाः कृताः, तर्ह्यपरे कवयः किं कवित्वं मा कुर्वन्तु ?, अपि तु कुर्वन्तु ॥

[१८] कवित्वकरणे आत्मानं प्रोत्साह्य आत्मग्रन्थस्य मनाग् रमणीयत्वं दर्शयन्, अनौद्धत्ये-

तो[1] दुग्गच्चिय[2] छेंअरिहिँ पत्तहिँ[3] अलहंतेहिं ।
आसासिज्जइ कह कह वि[4] सइवत्ती [5]रसिएहिं ॥ १८ ॥
णिअकवित्तह विज्ज[6] माहप्प[7],
पंडित्तपवित्थरणु[8] मणुजणंमि [9]कोलियपयासिउ† ।
कोऊहलि भासिअउ सरलभाइ[10] संनेहरासउ[11]‡ ।
तं जाणिवि णिमिसिद्धु खणु[12] बुहयण[13] करवि सणेहु[14] ।
पामरजणथूलक्खरहि जं रइयउ[15] णिसुणेहु ॥१९॥ [रड्डुच्छन्दः ।]

*

1 B ता । 2 B दोग्ग°; A दोगोच्चिय° । 3 A पुन्निहिं । 4 B कहव । 5 C सरसिएहिं । 6 A °कवित्तविज्ज° । 7 C माहप्पु । 8 B पविवित्थरणु; C पवित्तरणु । 9 C कालिय° । † **'मणु मुणेवि किंचिय पयासिउ'**–एतादृशः B स्थितः पाठः । 10 B °भाइं । 11 B संनहरा° । ‡ नोपलभ्यते C आदर्शे पंक्तिरियम् । लिपिकरप्रमादेन पतिता प्रतिभाति । 12 **'तुह्लिज्जइ णव सद्द खणु'** एवंरूपः B पाठः; **'तं जाण व निमसिद्धु खणु'**–एतादृशः C पाठः । 13 B C बुहियण । 14 C सिणेहु । 15 C रयइं उ ।

[टिप्पनकरूपा व्याख्या]

नौद्धत्येन कवीनाह–'णत्थि तिहुयणि°'–**भो कवयः ! त्रिभुवने तन्नास्ति, यद् युष्माभिर्न दृष्टम्–न ज्ञातम्, अन्यच्च न श्रुतम्–नाकर्णितम् । अतः सर्व्वविशेषज्ञानात् । युष्मत्कृतं विकटबन्धविशेषः(षं) सुच्छन्दसं सरसं श्रुत्वा, अस्माकं मूर्खाणां विरसितं प्राकृतं काव्यम्, ललितहीनम्–लालित्यवर्जितं [कः] श्रोष्यति ? अपि तु न कोऽपि । तर्हि अग्रे कथं प्रवृत्तिः ? । तद् दृष्टान्तेनाह–यथा दुर्गतैर्दारिद्रोपद्रुतैश्छेकैः, पत्राणि–नागवल्लीदलानि, अल[भ]मानैः पर्वतादौ बहुमो(मू)ल्यत्वात्, स(श)तपत्रिका आस्वाद्यते, तथा मम काव्यमपि पठिष्यन्ति ॥ १८ ॥**

[१९] ततः प्राञ्जलिः, निजग्रन्थश्रवणार्थं पण्डितानाह–'णियकवित्त°–**भो बुधजनाः ! निःशब्दं यथा क्षणं तूष्णीक्रियताम्[1] । अन्यच्च–यत् पामरेण स्थूलाक्षरैः–बाह्यवर्णैः रचितम्, तत् स्नेहं कृत्वा शृणुत । कीदृशं निजकवित्वविद्याया माहात्म्यं प्रभावरूपम्, आत्मानुमानेन पाण्डित्यप्रविस्तारणम् । कथं प्रकाशितम् ?–मनसि**

[अवचूरिका]

नाह–भोः कवयः ! त्रिभुवने तन्नास्ति यद्युष्माभिर्न दृष्टम्[2]–न ज्ञातम्, यच्च न श्रुतम् । [युष्मत्कृतं] विकटबन्धविशेषं सुच्छन्दं सरसं श्रुत्वा, अस्माकं मूर्खाणां स्पृष्टं–कृतं काव्यं ललितहीनं श्रुत्वा कः स्थास्यति–पुनः कः श्रोष्यति ?, अपि तु न कोऽपि । तर्ह्यग्रे कथं प्रवृत्तिस्तद् दृष्टान्तेनाह–यथा दुर्गतैर्दरिद्रैश्छेकैः, पत्राणि नागवल्लीदलान्यलभमानैः, पर्वतादौ शतपत्रिका ऽऽस्वाद्यते तथा मम काव्यमपि पठिष्यन्ति ।

1 तूष्णीकृयतां । 2 दिष्टं ।

संपडिउ[1] जु सिक्खइ कुइ समत्थु,
तसु कहउ विबुह संगहवि हत्थु[2] ।
पंडित्तह मुक्खह मुणहि भेउ,
तिह[3] पुरउ पढिव्वउ ण हु वि एउ ॥ २० ॥

1 B संपडिय । 2 C बिहत्थु । 3 B C तह ।

[टिप्पनकरूपा व्याख्या]

किमपि ज्ञात्वा प्रकाशितम् । कौतूहलेन भाषितम् । पुनः कथं ?–सरलभावेन । सन्देस(श)रासकं नाम । रड्डुच्छन्दः । तल्लक्षणम्–

जासु वियरणि हुंति पय पंच,
पढमं चिय पंनरह, बीय चारि गारह निरुद्धउ ।
तह तीयइ पंचदह, रड्डुभेउ जाणउ सु सुद्धउ ।
करहिणि मोहिणि मियनयणि, रासासेण मुणिंदु ।
अंतिहिं दोहउ जसु हवइ, कवि नंदड्डु भणंति ॥

यस्य प्रस्तारे आदौ पञ्चदश–एकादश–पञ्चदश–एकादश–पञ्चदशमात्रिकाणि भवन्ति पञ्च पदानि । प्रान्ते दोधकः । इति रड्[ल]क्षणम् । दोधकलक्षणमग्रे कथयिष्यति[1] ॥

[२०] ततः प्राञ्जलिर्निजग्रन्थश्रवणार्थं पण्डितानाह । ततो ग्रन्थपठनस्य शिष्या(क्षा)माह–'संपडिउ जु०'–कोऽपि समर्थः–प्रज्ञावान्, संप्रतितं–प्रसङ्गागतम्, इदं(मं) सन्देशरासकं पठति, तस्य सन्देशकविदो हस्तं गृहीत्वा भणामि । ये जनाः पण्डितानां मूर्खाणां चान्तरं जानन्ति, तेषां पुर[त] एष सन्देशरासको नाम न पठितव्यः । यतस्ते महान्तः पण्डिताः । पद्धडीछन्दः । तल्लक्षणम्–

[अवचूरिका]

[रड्डुच्छन्दो यथा–] जासु विरयणि हुंति पय पंच,
पढमं चिय पनरह य, बीअ चारि गारह निरुद्धउ । तह तीअइ पंचदह, रड्डुभेउ जाणहु सु सुद्धउ ।
करहिअमोहिणि मिअनयणि राहासेणु मुणिदु । अंतिहि दोहउ जिसु हवइ कवि नंदड्डु भणंति ॥

यस्याः प्रस्तार आदौ पञ्चदशैकादशपञ्चदशमात्राणि पञ्च पदानि, प्रान्ते च दोधक इति रड्डालक्षणम् । दोधकलक्षणमग्रे कथयिष्ये ॥

[१९] ततः प्राञ्जलिर्निजग्रन्थश्रवणार्थं पण्डितानाह–भो बुधजनाः ! स्नेहं कृत्वा निजकवित्वविद्याया माहात्म्यं प्रभावरूपमात्मानुमानेन पाण्डित्यप्रविस्तारणं मनुष्यलोके कौलिकेन तन्तुवायुना (°येन) प्रकाशितं कौतूहलभाषितं सरलभावेन पामरजनेन मूर्खेण कृतं सन्देशरासकं नाम कवित्वलक्षणं निःशब्दं कोलाहलं विहाय शृणुत ॥

[२०] ततो ग्रन्थपठनशीलस्य शिक्षामाह–यः कोऽपि समर्थः–प्रज्ञावान्, सम्प्रतितं–प्राप्तमिदं शास्त्रं पठति तस्य बुधस्य पण्डितस्य हस्तं गृहीत्वा भणामि । ये जनाः पण्डितानां मूर्खाणामन्तरं कुर्वन्ति–जानन्ति तेषां पुरत एष न पठितव्यः । यतस्ते महान्तः पण्डिताः ॥

1 कथयष्यते ।

णहु रहइ बुहा कुकवित्तरेसि,
अबुहत्तणि[1] अबुहह णहु पवेसि[2] ।
जि ण मुक्ख ण[3] पंडिय मज्झयार,
तिह[4] पुरउ पढिव्वउ सव्ववार ॥ २१ ॥ [पद्धडीछन्दः ।]

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अणुराइयरयहरु [5]कामियमणहरु[6],
मयणमणह[7] पहदीवयरो ।
विरहणिमइरद्धउ[8] सुणहु[9] विसुद्धउ,
रसियह रससंजीवयरो[10] ॥ २२ ॥

1 B अवुहत्तणित्त अव्वुहप्पवेसि । 2 C पवेसु । 3 B C न । 4 C तह । 5 A कामीय° 6 C °मणुहरु । 7 C °महप्पह° । 8 C मयरद्धउ; B मइसद्धउ । 9 A सुणह । 10 B संजीयरो; C संजीवियरो ।

[टिप्पनकरूपा व्याख्या]

सोलसमत्तउ जहिँ पउ दीसइ, अक्खरगत्तु न किं पि सलीसइ ।
पायउ पायउ यमकविसुद्धउ, पद्धडियह इहु छंदु पसिद्धउ ॥

चत्वार्यपि पदानि षोडशमात्राणि । आद्यार्द्धे यमकम्, उत्तरार्द्धे यमकम् । एवं सर्वत्र ज्ञेयम् ॥ २० ॥

[२१] तद्धेतुमाह – 'णहु रहइ०' – बुधा मत्कृते काव्ये कुत्थि(त्सि)ते, न तिष्ठन्ति – न मनः कुर्वन्ति । अबुधत्वेन – अबुधास्तत्राप्रवेशिनः । ये न मूर्खाः, न पण्डिताः, किन्तु मध्यस्थाः, तेषां पुरतः सर्वदैव पठितव्यः ॥ २१ ॥

[२२] ग्रन्थस्य गुणा[ना]ह – 'अणुरइय०' – अनुरागिणां सर्वशास्त्रविदां रतिगृहं समाधिस्थानम्, कामुकानां मनोहरम्, मदनमनस्कानां पथोदीपकरम् । विरहिणीनां मकरध्वजम्, रसिकानां रससंजीवनकरम्, विशुद्धं ज[नाः] शृणुत ॥ २२ ॥

[अवचूरिका]

पद्धडीछन्दो यथा –

सोलसमत्तउ जहि पउ दीसइ, अक्खरु गंतु न किं पि सलीसइ ।
पायउ पायउ जमक विसुद्धउ, पद्धडीअह इह छंद विसुद्धउ ॥

चत्वारोऽपि पदाः षोडशमात्रिकाः । आद्यार्धे उत्तरार्धे च यमकम् ॥

[२१] तद्धेतुमाह – बुधा मत्कृते काव्ये न तिष्ठन्ति – न मनः कुर्वन्ति; अबुधत्वेन, नाबुधास्तत्र प्रवेशिनः । ये न मूर्खाः, न पण्डिताः, किन्तु मध्यस्थाः, तेषां पुरतः सर्वदैव पठितव्यः ॥

[२२] ग्रन्थस्य गुणः – डोमिलाबन्धेन । अनुरागिनां(°णां) रतिगृहम्, कामुकानां मनोहरम्, मदनमनस्कानां पथोदीपकरम्, विरहिणीनां मकरध्वजम्, रसिकानां रससञ्जीवनकरम्, विशुद्धकरम्, भो जनाः ! शृणुत ॥

अइणेहिण[1] भासिउ, रइमइवासिउ,
सवणसकुलियह[2] अमियसरो ।
लइ[3] लिहइ[4] वियक्खणु, अत्थह लक्खणु,
सुरइसंगि[5] जु[6] विअड्ढनरो[7] ॥ २३ ॥ [डुमिलाछन्दः ।]

1 C अहणेइह । 2 B सुकुलि जिय; C सुकुलि जहि । 3 C लह । 4 A C लहइ । 5 C सरिग । 6 C A सु । 7 A B विअढ° ।

[टिप्पनकरूपा व्याख्या]

[२३] यतोऽतिस्नेहेन भाषितम्, रतिमतिवासितम्, कर्णशष्कुल्यां यथाऽमृतम् । अन्यच्च – विचक्षणो लए – भावे लिखति जानाति । अन्यच्च – अर्थलक्षणं स एव वेत्ति, यः सुरतिसङ्गे विदग्धो भवति, नापरः । डुमिल्लाच्छन्दः । तल्लक्षणं यथा –

डुमिलाहि पयासिण, मत्त विसेसिण, दोहिं तहिं चिय च्यारि भणू ।
भण मत्त बत्तीस वितीसघमेल (?) अट्ठय ठाम ठवेस गणू ॥
गण अन्न मिलिज्जइ, सोइ ठविज्जइ, तं पुण जाणि ण भंति करी ।
करि जमकु विसाइण, पाइण पाइण, सुट्ठु वि छंदु विभंजि परी ॥

॥ इति श्रीदेवेन्द्रसूरिशिष्य वा० श्रीलक्ष्मीचन्द्रविरचितायां संदेशरासकवृत्तौ प्रथमः प्रक्रमः ॥

[अवचूरिका]

[२३] यतोऽतिस्नेहेन भाषितम्, रतिमतिवासितम्, कर्णशष्कुल्योः यथाऽमृतम् । अन्यच्च – एतस्यार्थलक्षणं स एव विचक्षणो लए – भावे लिखति – जानाति, यः सुरतिसङ्गे विदग्धो भवति, नापरः ॥

[डुमिला छन्दो यथा –] डुमिला हि प० ॥

—२ द्वितीयः प्रक्रमः—

विजयनयरहु कावि वररमणि[1],
उत्तंगथिरथोरथणि[2], [3]बिरुडलक्क धयरट्ठपउहर ।
दीणाणण पहु णिहइ[4], [5]जलपवाह पवहंति [6]दीहर ।
विरहग्गिहि [7]कणयंगितणु तह [8]सामलिमपवन्नु[9] ।
णज्जइ[10] राहि[11] विडंबिअउ[12] ताराहिवइ सउन्नु[13] ॥ २४ ॥

फुसइ लोयण रुवइ[14] दुक्खत्त[15],
[16]धम्मिल्लउमुक्कमुह[17], विज्जंभइ [18]अरु अंगु[19] मोडइ ।
विरहानलि संतविअ[20], ससइ दीह करसाह[21] तोडइ ।

1 A रवणि; B तरुणि । 2 C °थोरु°; B थोरघण । 3 A बरुड°; B विरड° । 4 B निहइ; C निहय । 5 C जलु जल° । 6 B पवहंत । 7 C कणयग्गि° । 8 A सामलउ; C सामलिय । 9 C पवन्न । 10 A णिज्जइ । 11 B राह । 12 C विडंबिओ॑ । 13 C सवन्नु । 14 B रुयइ; C रुअइ । 15 B दुक्खित्त । 16 C धम्मिल्लो । 17 C मुहु । 18 B त; C निय॰ । 19 A अंग । 20 A संतवीअ । 21 C °सास ।

[टिप्पनकरूपा व्याख्या]

[२४] अथ कथास्वरूपमाह–'विजयनयरहु॰'–विक्रमपुरात् काचिद् वरनाइ(यि)का उच्चस्थिरदृढ-स्थूलकुचा भ्रमरीमध्यमध्या धार्त्तराष्ट्र-राजहंस-गतिर्विरहिणीत्वाद् दीनानना । नेत्रयोर्दीर्घभरं जलप्रवाहं प्रवहन्ती परदेशगतं पतिं पश्यति । तथा कनकाङ्ग्या विरहाग्निना तनु शरीरं श्यामलिमाप्रपन्नाम्, कविः कथयति–मन्ये ताराधिपतिश्चन्द्र[:] सम्पूर्णो राहुणा विडम्बितो ग्रस्त इति ॥ रड्डुच्छन्दः ॥ २४ ॥

[२५] तस्या विरहावस्थां व्यावर्णयन्नाह–लोचने–'फुसइ'–उत्फुंसति दुःखार्त्ता रोद(दि)ति । धम्मिल्लोन्मुक्तमुखा विजृम्भति । अङ्गं मोटयति । विरहानल-

[अवचूरिका]

[२४] विक्रमपुरात् काचिद् वरनायिका उच्चस्थिरदृढस्थूलकुचा भ्रमरीमध्यमध्या धार्तराष्ट्रगतिः, विरहिणीत्वाद् दीनानना, नेत्रयोर्दीर्घतरजलप्रवाहप्रवहन्ती परदेशगतं प्रभुं पश्यति । पुनः कीदृशी–तथा कनकाङ्ग्यास्तनु तथा श्यामं प्रपन्नम्, यथा ज्ञायते ताराधिपतिः सम्पूर्णो विडम्बितो राहुणा–ग्रस्त इति ॥

[२५] तस्या विरहावस्थां व्याचष्टे–लोचने उत्फुंसति, दुःखार्त्ता रोदिति, धम्मिल्लमुक्ता, मुखे विजृम्भति, अङ्गं मोटयति, विरहानलसंतप्ताऽऽश्वसति, करशाखास्फोटयति । एवं मुग्धया विल-

इम[1] मुद्धह[2] विलवंतियह महि चलणेहि छिहंतु[3]।
अद्धुड्डीणउ तिणि[4] पहिउ पहि जोयउ पवहंतु ॥ २५ ॥ [रड्डु०]

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तं जि[5] पहिय[6] पिक्खेविणु [7]पिअउक्कंखिरिय[8],
मंथरगय सरलाइवि[9] उत्तावलि चलिय[10]।
तह मणहर [11]चल्लंतिय चंचलरमणभरि[12],
छुडवि[13] खिसिय[14] रसणावलि [15]किंकिणिरवपसरि[16] ॥ २६ ॥

1 A इव। 2 C मुंद्धह; B मुद्धहं। 3 C छिवंतु। 4 A तं; C त। 5 C ज। 6 A पहिउ। 7 B पिय°। 8 A उखिंखिरीय; C उकिंषिरिय। 9 A °सरलाविअ। 10 A चलिअ। 11 B चलणिहि चल्लं°। 12 A °रवणि°। 13 A छुड्डवि। 14 A खिसी-अ। 15 A कंकणि; B किकणि। 16 A C गय पसरि।

[टिप्पनकरूपा व्याख्या]

संतप्ताऽऽश्वसति, करसाषा(°शाखाः)त्रोटयति। एवं मुग्धया विलपन्त्या महीं चलनाभ्यां क्रामन् अर्द्धो(ध्वो)द्विग्नः, नगरमध्यं विहाय पार्श्वे एव संचरन्, पथि प्रवहन् पथिको दृष्टः ॥ रड्डुच्छन्दः ॥ २५ ॥

[२६] तं पथिकं दृष्ट्वा पत्युत्कण्ठिता, मन्थरगतिं सरलयित्वा यावदुत्सुकगत्या चलिता, तावन्मनोहरं चलन्त्याश्चपलरमणभरात् कटिप्रदेशाद् रसनाऽऽवलिः किङ्किणीक्वणयुक्ता छुटिता। आभाणकनाम च्छन्दः। तल्लक्षणं यथा–

मत्त होहि चउरासी चहु पय चारि कल
ते सठि जोणि निवद्धी जाणहु चहु अ दल।
पंचक्कलु वज्जिज्जहु गणु सुद्धि वि गणहु
सो वि आहाणउ छंदु के वि रासउ मुणहु ॥

पदे पदे एकविंशति मात्रा सर्वसं(ख्या) चउरासीति। आदौ षट् कलाः, तदनु त्रयः। अपरस्तु चतुः कलाः। एकस्त्रिमात्रकः। पञ्चकलः वर्ज्जनीयः ॥ एष(तत्) रासकच्छन्दः ॥ २६ ॥

[अवचूरिका]

पन्त्या महीं चलणा(ना)भ्यां क्रामन्, अध्वोद्विग्नो नगरमध्यं विहाय पार्श्वे संचरन् पथि प्रवहन् पथिको दृष्टः ॥

[२६] पथिकं दृष्ट्वा तया किं कृतमित्याभाणकछन्दसाऽऽह – तं पथिकं दृष्ट्वा पत्युत्कण्ठिता मन्थरगमनं त्यक्त्वा यावदुत्सुका गत्या चलिता तावन्मनोहरं चलन्त्यास्तस्याश्चपलरमणभराद् रसना किङ्किणीक्वणप्रसरा छुटिता ॥

छन्दो यथा–'मत्त होइ चउरासी चहु पय च्यारि कल० ॥'

तं जं मेहल[1] ठवइ गंठि णिट्ठुर[2] सुहय,
तुडिय[3] ताव[4] [5]थूलावलि [6]णवसरहारलय ।
सा तिवि किवि संवरिवि [7]चइवि किवि[8] संचरिय[9],
णेवर चरण[10] विलग्गिवि तह पहि[11] पंखुडिय[12] ॥ २७ ॥
पडि उट्ठिय सविलक्ख सलज्जिर संझसिय[13],
तउ[14] सिय[15] सच्छ [16]णियंसण मुद्धह विवलसिय[17] ।
तं संवरि अणुसरिय[18] पहियपावयणमण,
फुडवि[19] णित्त[20] कुप्पास विलग्गिय दर सिहण[21] ॥ २८ ॥
छायंती[22] कह कह व सलज्जिर [23]णियकरहि[24],
कणयकलस झंपंती णं इंदीवरहि[25] ।

1 A मेहलि । 2 B C निट्ठुर । 3 A तुडवि; C तुडच्चि° । 4 A ताम; C ताब । 5 C धूलाबलि । 6 B C नव° । 7 C चयवि । 8 A केवि । 9 A संचरीय । 10 A चरणि । 11 B पय । 12 C पक्खडिय । 13 A संझसीय । 14 A तं । 15 A सिर° । 16 B C नियं° । 17 B °सिअ । 18 A अणुसरीअ । 19 C फुडिवि । 20 B णत्त; C नित । 21 A दर सिणह । 22 A यंती । 23 B C निय° । 24 B °करिहि । 25 A B वरिहि ।

[टिप्पनकरूपा व्याख्या]

[२७] सा सुभगा यावत् तां मेखलां ग्रन्थौ स्थापयति, तावता मुक्तामयी स्थूला नवसरहारलताऽऽवलिस्त्रुटिता । […………] तावता नूपुरचरणाभ्यां विलग्य निर्बलत्वात् पतिता ॥ २७ ॥

[२८] यावत् पतितोत्थिता सविलक्षा सलज्जा संभ्रमिता । तावत् श्वेतं स्वच्छं निवसनं – शिरोवस्त्रं विवलसितं – दूरीभूतम् । तदपि संवरयित्वा पथिकप्रापन(ण)-म[न]स्का यावत् संसृता, तावता नेत्रपट्टं वस्त्रमयं कूर्पासकं कञ्चुकं विदार्य कुचौ ईषद्दरे छिद्रे विलग्नौ – प्रकटौ जा(या)तावित्यर्थः ॥ २८ ॥

[२९] सा बाला सलज्जा पथिकं पति[वि]रहिणीत्वात् करुणम् , पद्मिनीत्वात्

[अवचूरिका]

[२७] सा शुभा यावता मेखलां ग्रन्थौ स्थापयति तावता मुक्तामयी स्थूलावलिर्नवसरहारलता त्रुटिता । ततस्तानि कानिचिन्मुक्ताफलानि संमीलयित्वा (संमील्य) कानिचिदौत्सुक्यात् त्यक्त्वा संचलिता, तावता नूपुरचरणाभ्यां विलग्य पतितेत्यर्थः ॥

[२८] यावत् पतितोत्थिता सविलक्षा सलज्जा संझसिता तावत् श्वेतं स्वच्छं निवसनं – शिरोवस्त्रं विवलसितं – दूरीभूतम्; तदपि संवरइत्वा (संवृत्य) पथिकप्रापमनस्का यावत् संसृता, तावता नेत्रपट्टं वस्त्रमयं कूर्पासं कञ्चुकं विदार्य कुचौ दरे छिद्रे विलग्नौ – प्रकटौ यातावित्यर्थः ॥

[२९] सा सलज्जा पथिकं प्रति, विरहिणीत्वात्, करुणं सविलासं शब्दं कृतवती । निजक-

तो आसन्न पहुत्त [1]सगग्गिरगिर[2]वयणि[3],
किंयउ[4] सद्दु सविलासु[5] करुण दीहरनयणि ॥ २९ ॥
ठाहि ठाहि णिमिसिद्धु[6] सुथिरु अवहारि मणु,
णिसुणि किं पि जं जंपउं हियइ[7] पसिज्जि[8] खणु ।
एय[9] वयण आयन्नि[10] पहिउ कोऊहलिउ[11],
णेय[12] णिअत्तउ ता सु कमद्धु वि णहु[13] चलिउ ॥ ३० ॥

*

[14]कुसुमसराउह रूवणिहि[15] विहि णिम्मविय[16] गरिट्ठ ।
तं पिक्खेविणु पहियणिहिं[17] गाहा भणिया[18] अट्ठ ॥ ३१ ॥

*

1 B गग्गिर° । 2 C 'गिरि° । 3 A तरुणि । 4 A किअउ । 5 A सुविलासु; C सविलास । 6 B णिमिसद्धु; C तिमिसिद्धु । 7 A हिअइ; C हियय । 8 A पसिज्झि; B पसज्जि । 9 A एइ । 10 C आइन्नि । 11 C कोऊहिलियओ॑ । 12 C नेइ निय° । 13 B C नहु । 14 B C कुसम° । 15 C °णिहिं । 16 B णिम्ममिय । 17 A पंथियणिहिं; B पहियजणि । 18 B C पढिया ।

[टिप्पनकरूपा व्याख्या]

सविलासम्, शब्दं कृतवती । किं कुर्वन्ती ? – निजकराभ्यां कुचावाच्छादयन्ती । नु वितर्के । कनककलसाविन्दीवराभ्यामाच्छादयन्ती । यतस्तस्या हस्तौ पुनः पुनः सकज्जलनेत्रस्पर्शादक्षालनात् श्यामलतां गतौ । ततो दीर्घनेत्रा सगद्गद्गीर्वदना आसन्नं निकटं प्राप्ता ॥ २९ ॥

[३०] किमाह – 'ठाहि ठाहि°' – निमेषार्द्धं सुस्थिरं यथा(था) तिष्ठ तिष्ठ । मनस्यवधारय । यत् किञ्चिद् जल्पामि तच्छ्रवणाभ्यां शृणु । क्षणं हृदये प्रसीद । तस्या एतानि वाक्यानि आकर्ण्य, पथिकः कौतूहलितः सन्, न क्रमार्द्धं निवृत्तो न चाग्रे चलितः । क्षुब्धत्वात् तथैव संस्थित इत्यर्थः ॥ ३० ॥

[३१] कुसुमशरायुधां विधिना गरिष्ठां रूपनिधिः(धिं) निर्मितां तां प्रेक्ष्य पथिकेनाष्टौ गाथा भणिता[ः] ॥ ३१ ॥

[अवचूरिका]

राभ्यां कुचं(चौ) चाच्छादयन्ती । 'नु' इति वितर्के, कनककलसावीन्दीवराभ्यां नीलोत्पलाभ्यामाच्छादितौ, यतस्तस्या हस्तौ कज्जलनेत्ररसादक्षालनाच्च श्यामतां गतौ । ततो दीर्घनेत्रा सगद्गदा निकटं प्राप्ता ॥

[३०] किमाह – निमेषार्धं सुस्थिरं यथा तिष्ठ तिष्ठ । मनस्यवधारय । यत् किञ्चिज्जल्पामि तच्छ्रवणाभ्यां शृणु । क्षणं हृदये प्रसीद । तस्या एतानि वाक्यानि आकर्ण्य, पथिकः कौतूहलितः सन्, न क्रमार्धं निवृत्तो न चाग्रे चलितः । क्षुब्धत्वात् तथैव संस्थित इत्यर्थः ॥

{पहिउ भणइ बिवि दोहा तसु सु वियड्ढपरि ।
इकु मणि विंभउ थियउ कि[1] रूविणि[2] पिक्खि करि ॥*
किं नु पयावइ अंधलउ[3] अहवि वियड्ढलु आहि ।
जिणि एरिसि[4] तिय णिम्मविय ठविय न अप्पह[5] पाहि ॥*}

*

[6]अइकुडिलमाइपिहुणा विविहतरंगिणिसु[7] सलिलकल्लोला ।
किसणत्तणंमि अलया[8] अलिउलमाल व्व रेहंति ॥ ३२ ॥

1 C किं । 2 B रूवणि । 3 C अंधुलउ । 4 B एरिस । 5 C अप्पहु ।
[* एतद् दोधकयुगलं B C सञ्ज्ञके आदर्शद्वये लभ्यते, परं A आदर्शे नोपलभ्यते । अत एतस्याव-चूरिकाऽपि न विद्यते । क्षेपकप्रायमिदम् ।] 6 B अय° । 7 A तरंगंसु । 8 A अलिया ।

[टिप्पनकरूपा व्याख्या]

दोधकच्छन्दः । तल्लक्षणम्-

तेरह मत्ता विसमपय, सम एगारह मत्त ।
इहु जाणिज्जहु दोहडउ, अन्न म करिजहु वत्त ।

प्रथम-तृतीयपदे [त्रयो]दशमात्रे भवतः । द्वितीय-चतुर्थे पदे एकादशमात्रिके भवतः । इति दोधकः ॥

*

अतः परं पथिकचेष्टामाह-पथिकस्तां दृष्ट्वा दोधकद्वयमाह-'पहिउ'-पथिक[:] द्वौ दोधकौ भणति । तस्यां विदग्धपरिणा एकः मनसि विस्मयो जातः । तां रूपवतीं प्रेक्ष(क्ष्य) अहं एवं मन्ये-किं नु प्रजापतिः अन्धः, अथवा षण्ढः? । यदेतादृशीं स्त्रीं निर्माय येनाऽऽत्मपार्श्वे न स्थापितेति ।

*

[३२] देवीवर्णनं चरणाद्, नारीवर्णनं शिरसः । अत आह-अतिकुटिल-मात्रया प्रधानाः । यथा तरङ्गिणीषु सलिलकल्लोला वक्राः । कृष्णत्वे अलिकुलमाला इव । एवंविधास्तस्या अलकाः शोभन्ते ॥ ३२ ॥

[अवचूरिका]

[३१] कुसुमस(श)रायुधं रूपनिधिर्विधिना गरिष्ठा निर्मिता । तां प्रेक्ष्य पथिकेनाष्टौ गाथा भणिताः । छन्दो यथा-

'तेरह मत्ता विसमपय, समएगार[°ह मत्त ।' इत्यादि] ।

[३२] देवीवर्णनं चरणाद्, नारी० शिरसः । अत आह-तस्या अलका [:] शोभन्ते । कीदृशाः?-अतिकुटिलमात्रया प्रधानाः, तरङ्गिणीसलिलकल्लोला इव वक्राः । कृष्णत्वेनालि-कुलमाला इव ॥

रयणीतमविद्दवणो[1] अमियंझरणो[2] सपुण्णसोमो य ।
अकलंक माइ[3] वयणं[4] वासरणाहस्स पडिबिंबं ॥ ३३ ॥
[5]लोयणजुयं[6] च णज्जइ[7] रविंददल दीहरं च राइल्लं ।
पिंडीरकुसुमपुंजं तरुणिकवोला[8] कलिज्जंति ॥ ३४ ॥
कोमल [9]मुणालणलयं[10] अमरसरुप्पन्न बाहुजुयलं[11] से[12] ।
ताणंते करकमलं णज्जइ[13] दोहाइयं पउमं ॥ ३५ ॥
सिहणा सुयण-खला[14] इव थड्ढा निच्चुन्नया य मुहरहिया ।
संगमि सुयणसरिच्छा आसासहि[15] बे वि अंगाइं ॥ ३६ ॥

1 C °विद्दमणो । 2 B य पुण्ण°; C सपुन्न° । 3 B °माय° । 4 C °बइणं । 5 C लोअण° । 6 C जुअं । 7 B णज्जइं । A 8 कवोलं । 9 B C °मिणाल° । 10 A नलयं; B णिलयं । 11 A °जुवलं । 12 B च । 13 B णज्जइं । 14 C कला । 15 B आसासइ ।

[टिप्पनकरूपा व्याख्या]

[३३] तस्या वदनं वासरनाथस्य प्रतिबिम्बवद् रराज । कीदृशम्?–रजनीतमोविद्रावकः, अमृतस्रावी, संपूर्णः अकलङ्को यः सोमो मात्रं उपमा ॥ ३३ ॥

[३४] अहमेवं मन्ये–तस्याः स्त्रियाया लोचनयुगं दीर्घतरं रागाढ्यं अरविन्ददलं जिग्य(जय?)ति । दाडिमीपुष्पगुच्छं तस्या[ः] कपोलो(लौ) जिग्य(जय)तः ॥ ३४ ॥

[३५] अहमेवं मन्ये–तस्या बाहुयुगलम्, अमरसरउत्पन्नं कोमलं मृणालनलकम्, पद्मसरसः संभूतस्वर्णकमलं भूमिमध्यदण्डं जिग्य(जय?)ति । तयोः बाह्वोः प्रान्ते यत् करकमलं तद् द्विधाभूतं पद्मं ज्ञायते ॥ ३५ ॥

[३६] तस्या नाइ(यि)कायाः कुचौ स्वजनखलू(लौ) इव शोभतः । खलोपमानं कथम्?–स्तब्धौ नित्योन्नतौ मुखरहितौ । अप्रसूतत्वात् । सङ्गमेनान्योऽन्यमिलितेन स्वजनसदृक्षौ । किं कुर्वतौ?–द्वावपि अङ्गानि आश्वासयन्तौ ॥ ३६ ॥

[अवचूरिका]

[३३] तस्या वदनं वासरनाथस्य प्रतिबिम्बमिव रराज । कीदृशम्?–रजनीतमोविद्रावकोऽमृतस्रावी । सम्पूर्णसोमस्य अकलङ्कमात्रा वासरनाथस्योपमा नान्या ॥

[३४] यस्या लोचनयुगलमरविन्ददलं दीर्घतरं रागाढ्यं शोभते । पिण्डीरकुसुमपुञ्जवद् दाडिमीपुष्पगुच्छवत् तस्याः कपोलौ दृश्येते ॥

[३५] तस्या बाहुयुगलं अमरसरउत्पन्नं मानसशरःसंजातं मृणालनलकं मिथःस्वर्णकमलस्य भूमिमध्यस्थदण्डमिव कोमलं शोभते, तयोर्बाहु(ह्वोः) यत्करकमलं तद् द्विधाभूतपद्ममिव ज्ञायते ॥

[३६] तस्या[ः] कुचौ स्वजनखलाविव शोभतः । खलोपमा[न]माह–स्तब्धौ कठिनौ नित्योन्नतौ, अप्रसूतत्वात्, मुखरहितौ । तथा च सङ्गमे मेले स्वजनसदृक्षौ । यतो द्वावप्यङ्गान्याश्वाश्वासयतः । अथवाऽन्तरबाह्याङ्गे आश्वासयतः ॥

गिरिणइ[1] समआवत्तं जोइज्जइ [2]णाहिमंडलं गुहिरं[3] ।
मज्झं मच्चसुहं [4]मिव तुच्छं[5] तरलग्गईहरणं ॥ ३७ ॥
[6]जालंधरिथंभजिया[7] ऊरू रेहंति[8] तासु अइरम्भा ।
वट्टा य[9] णाइदीहा सरसा सुमणोहरा जंघा[10] ॥ ३८ ॥ [क्षेपक†]
रेहंति पउमराइ व [11]चलणंगुलि [12]फलिहकुट्टि णहपंती ।
तुच्छं रोमतरंगं उव्विन्नं[13] [14]कुसुमनलएसु ॥ ३९ ॥
सयलज्ज सिरेविणु पयडियाइँ अंगाइँ तीय[15] सविसेसं ।
को कवियणाण[16] दूसइ[17], सिट्ठं विहिणा[18] वि पुणरुत्तं ॥४०॥

1 B C °नइ° । 2 C नाभि° । 3 A गहिरं । 4 C सुहंम्मिव । 5 B तुछंति । 6 C जालंधर° । 7 C °बिया; B °जिऊ । 8 A रेहिंति । 9 B वट्टा इ णाय° । 10 C रम्मा । † A आदर्शे एतदुल्लेखो लभ्यते । 11 A चरणं° । 12 फलिय° । 13 C उव्विल्लं । 14 A C कुसम° । 15 C तीइ । 16 A कईयणाण । 17 B दूसई । 18 A विहणाइ ।

[टिप्पनकरूपा व्याख्या]

[३७] तस्या नाभिमण्डलं गिरिनद्यावर्त्तसदृशं [गभीरं] दृश्यते । अन्यच्च – तस्या मध्यं मर्त्यसुखमिव – मानुख्य(ष्य)कभोगसातमिव तुच्छं दृश्यते । कदाचन दृग्गोचरम्, कदाचनादृग्गोचरम् । अथवा तरलगतौ हारिणं पदमिव ॥ ३७ ॥

[३८] तस्या ऊरू जालन्धरि-कदली-गर्भसदृशौ राजतः । च पुनः – वृत्ते, नातिदीर्घे, सुतरां मनोहरे सरसे जङ्घे राजतः ॥ ३८ ॥

[३९] तस्याश्चरणाङ्गुलयः पद्मरागखण्डानीव शोभन्ते । तथा च – तासामङ्गुलीनामुपरि नखाः पद्मरागोपरिस्थस्फटिकखण्डानीव । तथा च – तास्वङ्गुलीषु उद्गम-कमलनालतन्तुसदृशं रोमतरङ्गं व्यरचत् ॥ ३९ ॥

[४०] विधिना सै(शै)लजां सृष्ट्वा तस्या अङ्गानि तद्वत्, ततो वा सविशेष[म्],

[अवचूरिका]

[३७] तस्या नाभिमण्डलं गिरिनद्यावर्त्तसदृशं गंभीरं दृश्यते द्योतते वा । अन्यच्च – मध्यं मर्त्यसुखमिव तुच्छम्, कदाचनेन्द्रियगोचरम्, कदाचन तरलगतेर्हरणम्, अथवा तरलगतौ हारिणं पदमिव ॥

[३८] जालन्धरी-कदलीस्तम्भ-जेतारौ तस्या ऊरावतिरम्यौ राजतः । वृत्ते नातिदीर्घे सरसे सुमनोहरे जङ्घे राजतः ॥

[३९] तस्याश्चरणाङ्गुलयः पद्मरागखण्डानीव शोभन्ते । तथा च – तासामङ्गुलीनामुपरि नखाः पद्मरागोपरिस्थितस्फटिकखण्डानीव । तथा च – तास्वङ्गुलिषूद्गमकमलनालतन्तुसदृशं रोमतरङ्गं व्यरचत् ॥

[४०] विधिना शै[ल]जां सृष्ट्वा तस्या अङ्गानि तद्वत् ततोऽपि सविशेषं यथा प्रग(क)टितानि – कृतानि । अत आह – कः कवीन् दूषयति, यद् विधिनाऽपि पुनरुक्तं सृष्टम् ॥

गाहा तं निसुणेविणु [1]रायमरालगइ[2],
[3]चलणंगुट्ठि धरत्ति सलज्जिर उल्लिहइ ।
तउ[4] पंथिउ कणयंगि तत्थ बोलावियउ[5],
कहि[6] जाइसि हिव पहिय कह व तुह[7] आइयउ[8] ॥४१॥

णयरणामु[9] सामोरु सरोरुहदलनयणि,
[10]णायरजणसंपुन्नु[11] हरिस [12]ससिहरवयणि[13] ।
धवलतुंगपायारिहि तिउरिहि[14] मंडियउ[15],
णहु दीसइ[16] कुइ मुक्खु सयलु[17] जणु[18] पंडियउ ॥४२॥

विविहविअक्खण[19]सत्थिहि जइ पवसिइ[20] णिरु,
सुम्मइ छंदु मणोहरु पायउ महुरयरु[21] ।

1 C राइ° । 2 A °गय; B °गइं । 3 A चरणं° । 4 A तं । 5 A बोला-विअउ; C वोलाविउ । 6 A कह । 7 B तुहु । 8 C आइउ । 9 B नयरु नामि । 10 C नायर° 11 A संपुन्न । 12 C सशिहर° । 13 C °बयणि । 14 A तिउरि मं° । 15 C मंडिउ । 16 B दीसइं । 17 C सयल° । 18 A जण । 19 B वियखणु । 20 B पविसीइ । 21 C महुरु सरु ।

[टिप्पनकरूपा व्याख्या]

यथा प्रकटितानि – कृतानि । अत आह – कः कवीन् दूषयति । यद् विधिनाऽपि पुनरुक्तं सृष्टम् ॥ ४० ॥

[४१] तदनु किं कृतं तया तदाह – 'गाहा तं निसुणे' – ता गाथाः श्रुत्वा राजमरालगत्या चरणाङ्गुष्ठेन धरित्रीं सलज्जमुल्लिखन्त्या कनकाङ्ग्या पथिको वाचालितः । अतः परं क्व यास्यसि, कुतः समुपागतः ॥ ४१ ॥

[४२] तत्पृष्टः पथिकः प्राह – 'नयरु°' – हे हेमसरोरुहदलनेत्रे शशधरवदनि(°ने) ! सामोरु = मूलस्थाननाम नगरं वर्त्तते । कीदृशम् ? – नागरिकैः संपूर्णम्, धवलतुङ्गप्राकारैस्त्रिपुरैश्च मण्डितम् । अन्यच्च – यत्र कोऽपि न मूर्खः, किन्तु सकलोऽपि जनः पण्डितः ॥ ४२ ॥

[अवचूरिका]

[४१] गाथाः श्रुत्वा ततो राजहंसगत्या चरणाङ्गुष्ठेन धरित्रीं सलज्जमुल्लिखन्त्या तया कनकाङ्ग्या पथिक इति वाचालितः – हे पथिक ! [क्व यास्यसि ? कुतस्त्वमागतः ? ॥]

[४२] सामोरं मूलस्थानं नाम नगरम् । हे सरोरुहदलनयने ! नागरजनैः सम्पूर्णम्, शशधरवदनि(ने) धवलतुङ्गप्राकारैस्त्रिपुरैश्च मण्डितं वर्तते । तत्र कोऽपि मूर्खो न दृश्यते, सकलोऽपि जनः पण्डितोऽस्ति ॥

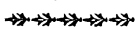
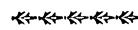
कह व ठाइ[1] चउवेइहिं[2] वेउ पयासियइ[3],
कह बहुरूवि[4] णिबद्धउ रासउ भासियइ[5] ॥ ४३ ॥
कह व ठाइ[6] सुदयवच्छ[7] कत्थ व[8] नलचरिउ[9],
कत्थ व[10] विविहविणोइहि भारहु उच्चरिउ[11] ।
कह व ठाइ आसीसिय चाइहि[12] [13]दयवरिहिं,
रामायणु अहिणवियअइ[14] कत्थ वि कयवरिहिं ॥ ४४ ॥
के [15]आइन्निहिं [16]वंसवीणकाहलमुरउ,
कह [17]पयवण्णणिबद्धउ सुम्मइ[18] गीयरउ ।
आयण्णहि[19] सुसमत्थ [20]पीणउन्नयथणिय[21],
चल्लहि चल्ल[22] [23]करंतिय[24] कत्थ[25] वि णट्टणिय[26] ॥ ४५ ॥

1 C ठाइं । 2 A °वेयहिं; C °बेइहिं । 3 A °सिअइं । 4 A वहरूवि णि° । C °रूविहिं ब° । 5 A भासीअइ; C भासियइं । 6 C ठाइं । 7 A C सुदवच्छ । 8 A C वर नल° । 9 C चरियउ । 10 C कत्थ विविहिं । 11 B उच्चरिउं । 12 A °चाईय । 13 C पवइ° । 14 A °णवीअइ । 15 C आइन्निहि; B आयन्नहिं । 16 C बंसवीण°; B वीणवंस° । 17 A पयवंन°; C पयबन्न° । 18 A सुंमइ । 19 B आइन्निहिं । 20 C पीणुन्नय° । 21 A °थणिहि । 22 A चोअ करंति । 23 B करंती । 24 'य' नास्ति B । 25 A कत्थएवि; C कत्थ व । 26 A णइणिहि ।

[टिप्पनकरूपा व्याख्या]

[४३] यदि विचक्षणैः सह पुरान्त[ः] परिभ्रम्यते, तदा मनोहरं छन्दसा मधुरं प्राकृतं श्रूयते । कुत्रापि चतुर्वेदिभिः वेद[ः]प्रकाश्यते । कुत्रापि बहुरूप(पि)-भिर्निबद्धो रासको भाष्यते ॥ ४३ ॥

[४४] कुत्रापि सु(स)दयवच्छकथा, कुत्रापि नलचरित्र[म्], कुत्रापि विविध-विनोदैः भारतं उच्चरितं श्रूयते । अन्यच्च-कुत्रापि कुत्रापि आशिषा त्यागि-भिर्द्विजवरैः रामायणमभिनूयते ॥ ४४ ॥

[४५] केचिद् वंशवीणकाहलमुरजमृदङ्गशब्दान् आकर्णयन्ति । क्वापि

[अवचूरिका]

[४३] यदि विचक्षणैः सह पुरान्तः परिभ्रम(म्य)ते, तदा मनोहरं छन्दसा मधुरं प्राकृतं श्रूयते, कुत्रापि चतुर्वेदिभिर्वेदः श्रूयते, प्रकाश्यते वा । कुत्रापि बहुरूपकैर्निबद्धो रासको भाक्ष(ष्य)ते ॥

[४४] कुत्रापि सदयवच्छकथा, कुत्रापि नलचरित्रम्, कुत्रापि विविधविनोदैर्भारतं श्रूयते; कुत्राप्याशिषा त्यागिभिर्द्विजवरैर्भारत (रामायण ?) मुच्चार्यते ॥

[४५] केऽपि वंशवीणाकाहलमुरजशब्दानाकर्णयन्ति । कुत्रापि प्राकृतवर्णैर्निबद्धो गीतरवः श्रूयते । कुत्राप्याकर्पणे समर्थाः पीनोन्नतस्तन्यः नर्त्तक्यश्चलचलशब्दं कुर्वन्त्यः परिभ्रमणं कुर्वन्ति ॥

नर अउव्व विंभविय[1] विविहनडनाडइहिं,

मुच्छिज्जहि[2] पविसंत [3]य वेसावाडइहिं[4] ।

भमहिं का[5] वि [6]मयविंभल गुरुकरिवरगमणि,

अन्न रयणताडंकिहि[7] [8]परिघोलिरसवणि ॥ ४६ ॥

अवर कह व णिवडब्भरघणतुंगत्थणिहिं,

भरिण[9] मज्झु णहु[10] तुट्टइ[11] ता विंभिउ[12] मणिहिं ।

का वि केण सम[13] दर हसइ नियकोअणिहि[14],

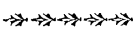
छित्ततुच्छतामिच्छ[15] तिरच्छियलोयणिहि ॥ ४७ ॥

1 B विम्हयहिं; C विम्हि° । 2 B मुच्छिज्जइ; C मुच्छज्जहिं । 3 A पवसंतिय; B पविसंता । 4 B C °वाडयहि । 5 C केवि । 6 B C मयविंभल । 7 A ताडंकहि । 8 C परिघोल्हि° । 9 C धरणि । 10 A णुहु । 11 C तुट्टे । 12 B विंबउ; C विंभउ । 13 C सम दसइ । 14 A °भियकोअणिहि; B नियइमइकोइणिहि; C नयमइकोऊणिहि । 15 C °तरिच्छिय ।

[टिप्पनकरूपा व्याख्या]

प्राकृतवर्णनिबद्धो गीतरवः श्रूयते। कुत्रापि आकर्णने(र्षणे) समर्था[:]पीनोन्नतस्तन्यः नर्त्तक्य[:] चलचलेतिशब्दं कुर्वन्त्यश्चलन्ति ॥ ४५ ॥

[४६] यत्र नरा विविधनटनाटकिभिर्विस्मयन्ते । यत्र वेश्याभिर्वेश्यापाटके प्रविशन्तो नीरागिणोऽपि मूर्च्छ्यन्ते। तद् वर्णनमाह – काश्चिद् वेश्या मदभिम्भला गजगमना भ्रमन्ति। अन्या रत्नताडङ्कैः प्रतिघोलन्तश्रवणाः परिभ्रमन्ति ॥ ४६ ॥

[४७] अपरा काचन भ्रमति। कीदृशी ? – यत् तस्या मध्यं निव(बि)डोत्तरघनतुङ्गस्तनयोर्भारेण न त्रुटति तदाऽऽश्चर्यम्। अपरा काचन केनापि सह निजकमदकौकुच्यां (कुचाभ्यां) क्षिप्ततुच्छतामिच्छ[म्] कज्जलं तिर्यग(क्) स्थितलोचनाभ्यां दर मनाक्(ग्) हसति ॥ ४७ ॥

[अवचूरिका]

[४६] यत्र नरा विविधनटनाटिकीभिर्विस्मयन्ते। यत्र वेश्याभिर्वेश्यापाटके प्रविशन्तो नीरागिणोऽपि मूर्च्छ्यन्ते । तद्वर्णनमाह – काचिद् वेश्या मदभिम्भला गजगमना भ्रमति । अन्या रत्नताडङ्कैः प्रतिघोलन्तश्रवणा भ्रमन्ति ॥

[४७] अपरा काचन भ्रमति । कीदृशी ? – तस्या मध्यं निव(बि)डोद्धुरघनतुङ्गस्तनयोर्भारेण न त्रुटति, तदाश्चर्यम् । अपरा काचित् केनापि सह निजकमदकौकुचाभ्यां क्षिप्ततुच्छकज्जलतिर्यक्स्थितलोचनाभ्यां दर मनाक्(ग्) हसति ॥

अवर का वि सुविअक्खण[1] विहसंती[2] [3]विमलि[4],
णं[5] ससिसूर[6] णिवेसिय[7] रेहइ[8] गंडयलि[9] ।
मयणवट्टु[10] [11]मिअणाहिण कस्स व पंकियउ[12],
अन्नह भालु[13] तुरक्कि तिलइ आलंकियउ ॥ ४८ ॥
हारु कस्स[14] वि थूलावलि णिट्ठुर रयणभरि,
लुलइ मग्गु अलहंतउ थणवट्टह सिहरि ।
गुहिर[15] णाहिविवरंतरु[16] कस्स[17] वि कुंडलिउ[18],
तिवल[19] तरंग[20] पसंगिहि रेहइ मंडलिउ[21] ॥ ४९ ॥
रमणभार[22] गुरुवियडउ का कट्ठिहि[23] धरइ[24],
अइमल्हिरउ[25] चमक्कउ तुरियउ णहु[26] सरइ[27] ।

1 C °वियक्खणि । 2 B C विहसंति । 3 B य वि° । 4 C विमल । 5 B णज्जइ णं । 6 A °सूरु° । 7 A णिवेसिउ । 8 'रेहइ' नास्ति B । 9 A गंडियलि । 10 C °वट्ट । 11 B मयणा°; C मइणा° । 12 A पंकअउ । 13 C भाल । 14 A कस थूला°; B कस व थूला° । 15 A गहिर° । 16 B °वियडंतरु । 17 B C कस्स व । 18 A कुंडलियउ । 19 A B विमल° । 20 B तरंगि पसंगिउ । 21 C मंडलियउ । 22 A °भारु । 23 C कट्ठिहिं । 24 A वरइ । 25 C °मिल्हिरउ । 26 B नहु । 27 B सरइं ।

[टिप्पनकरूपा व्याख्या]

[४८] अपरा काऽपि सुविचक्षणा विहसन्ती विमला निर्म्मलहास्या भ्रमति । कीदृशी ? – अहमेवं मन्ये शशि-सूर्यौ गण्डयोर्निविष्टौ । कस्याश्चिन्मदनपट्टं कुचस्थलं मृगनाभिपङ्काङ्कितं वर्त्तते । अन्यस्या भालं तीक्ष्णेन तिलकेनालङ्कृतं वर्त्तते ॥ ४८ ॥

[४९] कस्याश्चित् स्तनपट्टसिष(शिख)रे हारः प्रवेशमलभन् रत्नभरेण लोलति । कस्याश्चिन्नाभिविवरं गम्भीरं कुण्डलितं – कुण्डलाकारं वर्त्तते । पुनः कीदृशं नाभिविवरम् ? – त्रिवलीतरङ्गप्रसङ्गतो मण्डलितमिव शोभते ॥ ४९ ॥

[५०] काचिद् रमणभारं गुरुविकटम्, अतिस्थूलत्वात्, कष्टेन बिभर्त्ति ।

[अवचूरिका]

[४८] अपरा काचित् सुविचक्षणा विकसन्ती विमलाऽतिनिर्मलहास्या भ्रमति । कीदृशी ? – मन्ये, शशि-सूर्यौ गण्डयोर्निविष्टौ । कस्याश्चन मदनपट्टं कुचस्थलं मृगनाभिपङ्काङ्कितं वर्तते । अन्यस्या भालं तीक्ष्णेन तिलकेनालङ्कृतं वर्तते ॥

[४९] कस्याश्चन स्तनपट्टशिखरे निष्ठुरे हारः प्रवेशमलभन् रत्नभरेण लोलति । कस्याश्चिन्नाभिविवरं गम्भीरं कुण्डलितं – कुण्डलाकारं वर्तते । पुनः कीदृशं नाभिविवरम् ? – त्रिवलीतरङ्गप्रसङ्गतो मण्डलितमिव शोभते ॥

[५०] काचिद् रमणभारं गुरुविकटम्, अतिस्थूलत्वात्, कष्टेन विभर्ति – धारयति । तस्या-

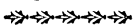
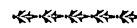
जंपंती महुरक्खर कस्स व[1] कामिणिहिं,
हीरपंतिसारिच्छ[2] डसण झसुरारुणिहिं ॥ ५० ॥
अवर कह व वरमुद्ध हसंतिय अहरयलु,
सोहालउ करकमलु सरलु बाहह[3] जुयलु ।
अन्नह[4] तरुणिकरंगुलिणह[5] उज्जल विमल,
अवर[6] कवोल कलिज्जहिं[7] दाडिमकुसुमदल[8] ॥ ५१ ॥
भमुहजुयल सन्नद्धउ कस्स व[9] भाइयइ[10],
णाइ कोइ कोयंडु[11] अणंगि[12] चडाइयइ ।
इक्कह णेवरजुयलय[13] सुम्मइ रउ घणउ,
अन्नह रयणनिबद्धउ मेहल[14] रुणझुणउ[15] ॥ ५२ ॥

1 C वि । 2 C °सरिच्छ° । 3 B बाहहु । 4 B अण्णहं । 5 B °नख° । 6 A अहव । 7 A कलिज्जिहि । 8 C °कुसम° । 9 B वि । 10 B °यइं । 11 C कोइंडु । 12 C आणंगि । 13 A जुयलउ; C जुयल । 14 B रुणु° । 15 C °झणइ ।

[टिप्पनकरूपा व्याख्या]

तस्याश्चलन्त्या उपानहोश्चमचमच्छब्दोऽतिमन्थरस्तु(स्त्व)रितं न सरति । अपरस्या मधुराक्षरं जल्पन्त्याः कामिन्या हीरपङ्क्तिसदृक्षा नागवल्लीदलाऽऽरक्ता दशनाः शोभन्ते ॥ ५० ॥

[५१] अपरस्या वरमुग्धाया हसन्त्या अधरदलं करकमलं सरलं बाहुयुगलं त्रयं समं शो[भा]ढ्यं वर्त्तते । तत्र कमलभ्रमो यथा–बाहुयुगलं दण्डस्थानीयम्, अधरं दलस्थानीयम्, करं कमलस्थानीयं जातम् । एवं कमलभ्रमः । अन्यस्यास्तरुण्याः कराङ्गुलिनखा उज्ज्वला विमला[ः] सो(शो)भन्ते । अपरस्याः कपोलौ दाडिमकुश-(सु)मदलौ शोभतः ॥ ५१ ॥

[५२] कस्याश्चिद् भ्रूयुगलं सन्नद्धं श्लक्ष्णं भाति । मन्ये कमपि कोदण्डं मदनेन चटाप्यते । एकस्या नूपुरयुगलस्य घनः शब्दः श्रूयते । अन्यस्या रत्ननिबद्धाया मेखलाया रुणझुणशब्दः श्रूयते ॥ ५२ ॥

[अवचूरिका]

श्चलन्त्या उपानहोश्चमचमशब्दोऽतिमन्थरस्त्वरितं न श(स)रति । अपरस्या मधुराक्षरं जल्पन्त्याः कामिन्या हीरपङ्क्तिसदृक्षा नागवल्लीदलारक्ता दशनाः शोभन्ते ॥

[५१] अपरस्या वरमुग्धाया हसन्त्या अधरदलं करकमलं बाहुयुगलं समं शोभाढ्यं वर्तते । तत्र कमलभ्रमो यथा–अधरं दलस्थानीयम्, करं कमलस्थानीयम्, सरलं बाहुयुगलं दण्डस्थानीयम् । अन्यस्या अपि नाय(यि)कायाः कराङ्गुलीषु नखा उज्ज्वला भान्ति । अपरस्याः कपोलौ दाडिमकुसुमदलौ कल्प्येते ॥

[५२] कस्याश्चिद् भ्रूयुगलं श्लक्ष्णं भाति । मन्ये कोदण्डं कमपि मदनेन चटाप्यते । एकस्या अपि नेवरयुगले घनो रवः श्रूयते, अन्यस्या रत्ननिबद्धमेखलारणझणत्कारः श्रूयते ॥

चिक्कणरउ चंबाइहिं लीलंतिय पवरु,[1]
णवसर[2] आगमि[3] णज्जइ सारसि रसिउ सरु[4] ।
पंचमु[5] कह व झुणंतिय झीणउ महुरयरु[6],
णायं[7] तुंबरि सज्जिउ सुरपिक्खणइ[8] सरु ॥ ५३ ॥
इम इक्किक्कह[9] तत्थ रूवु[10] जोयंतयह[11],
झसुरपिंग पय खलहि[12] पहिय पवहंतयह[13] ।
अह बाहिरि[14] परिभमणि[15] कोइ जइ नीसरइ,
पिक्खिवि[16] विविह[17] उज्जाणु[18] भुवणु तहि[19] वीसरइ ॥५४॥

*

1 A पवर । 2 C °सरु । 3 A °अग्गि मुणिज्जइ; B अग्गमि लग्गय । 4 C सारसिउ सरु । 5 C पंचम । 6 A °यर । 7 C णारयतुंबरु । 8 B °पिक्खणय । 9 B C इक्कक्कह । 10 B रूव । 11 A जोयंतयहं; B जोयंतियंह । 12 C खलहिं । 13 A °तयहं; B °तियहं । 14 A बाहरि; C बाहिर । 15 A °भमण; B °भमणु । 16 B पिखि; A नास्ति 'वि' । 17 C बहि । 18 A उज्जाण; B उजाण । 19 B तह ।

[टिप्पनकरूपा व्याख्या]

[५३] कासांचिन्नाइ(यि)कानां लीलन्तीनां उपानहां प्रवरः चिक्कणः शब्दः प्रवर्त्तते । मन्ये, नवशरदागमे सारसेन रसितम् । कस्याश्चित् कापि पञ्चमं कुर्वन्त्याः क्षीणो मधुरतरः स्वरो भाति स्म । मन्ये सुरप्रेक्षणे तुम्बरेण स्वरः सज्जितः ॥ ५३ ॥

[५४] एवमेकस्या एकस्यास्तत्र रूपं पश्यतां पथि प्रवहतां पथिकानां झसुरपिङ्गेन नागवल्लीदलाऽऽस्वादनान्मुक्तरसेन [पादाः] स्खलन्ति । अथ बहिः परिभ्रमणार्थे कोऽपि यदि निस्सरति, तदा विविधोद्यानं दृष्ट्वा भुवनानि विस्मरति ॥ ५४ ॥

[अवचूरिका]

[५३] उपानहश्चिक्कणः शब्दः प्रवरं लीलन्तीनां नायिकानां प्रवर्तते । मन्ये नवशरदागमे सारसेन रसितम् । कस्याश्चित् पञ्चमं कुर्वन्त्याः क्षीणो मधुरतरः स्वरो भाति स्म । मन्ये, सुरप्रेक्षणे तुम्बरेण स्वरः सज्जितः ॥

[५४] एवमेकस्या एकस्यास्तत्र रूपं पश्यतां पथि प्रवहतां पथिकानां नागवल्लीदलास्वादनान्मुक्तरसेन पादाः स्खलन्ति । अथ बहिः परिभ्रमणार्थं कोऽपि यदि निस्सरति तदा विविधोद्यानं दृष्ट्वा भुवनानि विस्मरति ॥

अथ वनस्पतिनामानि –

ढल्ल कुंद [1]सयवत्तिय कत्थ [2]व रत्तबल,
कह व[2] ठाइ वर मालइ मालिय तह विमल ।
जूही [3]खट्टण वालू चंबा[4] बउल घण,
केवइ तह [5]कंदुट्टय अणुरत्ता सयण ॥ ५५ ॥
माउलिंग मालूर मोय मायंद मुर,
दक्ख भंभ[6] ईखोड[7] पीण[8] आरू सियर[9] ।
तरुणताल तंमाल[10] तरुण तुंबर [11]खयर,
संजिय[12] सइवत्तिय[13] सिरीस[14] सीसम[15] अयर[16] ॥ ५६ ॥
पिप्पल[17] पाडल पुय पलास घणसारवण,
मणहर [18]तुज्ज हिरन्न भुज्ज[19] धय[20] वंसवण ।
नालिएर[21] निंबोय निविंजिय[22] निंब वड,
ढक्क[23] चूय अंबिलिय[24] कणयचंदण निवड ॥ ५७ ॥
आमरूय[25] गुल्लर महूय आमलि[26] अभय,
नायवेलि मंजिट्ठ पसरि[27] दह दिसह[28] गय ॥ ५८ ॥
{†मंदार जाइ तह सिंदुवार ।
महमहइ सु वालउ अतिहि फार† ॥ रासाछन्दः ।}

1 A सइ° । 2 C वि । 3 B जूहियखण । 4 C वउवा । 5 C कुंदुट्टय; B कंदुट्ठइ । 6 A भभा; B भंभा । 7 C आखोड । 8 B खीण; C पीड । 9 A °सिहर । 10 B तमाल । 11 B तुंबरु खयरु । 12 A संजीअ । 13 A °वत्तीअ । 14 A C सरीस । 15 A सीसव । 16 A अपर । 17 A पिप्पड । 18 A तुबू । 19 A भुज । 20 C धर । 21 B C नालएर । 22 C निवंजिय । 23 A कक्क; B डक्क । 24 A अंबिलीअ° । 25 C आममूर । 26 A आवलीअ । 27 B परार । 28 A दिसिहि । † एतत्पादयुग्मं केवलं B आदर्शे प्राप्यते, नोपलभ्यते A C आदर्शयुग्मे ।

[टिप्पनकरूपा व्याख्या]

[५५–५८] नामान्येव ॥ ५५–५८ ॥

किंकिल्लि कुंज कुंकुम[1] कवोल,
सुरयार सरल[2] सल्लइ सलोल ।
वायंब[3] निंब निंबू[4] चिनार,
सिमि साय सरल सिय देवदार ॥ ५९ ॥ [पद्धडी ।]

लेसूड[5] एल लंबिय[6] लवंग[7],
कणयार[8] कइर[9] कुरबय[10] खतंग ।
अंबिलिय[11] कयंब बिभीय चोय[12]
रत्तंजण जंबुय गुरु असोय ॥ ६० ॥

जंबीर[13] सुहंजण[14] नायरंग,
बिज्जउरिय[15] अयरुय[16] पीयरंग ।
नंदण जिम[17] सोहइ[18] रत्तसाल[19],
जिह पल्लव दीसइ[20] जणु पवाल[21] ॥ ६१ ॥

आरिट्ठिय[22] दमणय[23] गिद्द चीड,
जिह[24] आलइ दीसइ सउणि[25] भीड ।
खज्जूरि[26] बेरि[27] भाहण[28] सयाइं,
बोहेय[29] डवण[30] तुलसीयलाइं ॥ ६२ ॥

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1 A कुंजम; C कुंकम । 2 B °सल° । 3 A नायंब । 4 A निंबू अ । 5 A ल्हेसूड; B लेसूडिय । 6 C लंवय । 7 B एल लवंग चंग । 8 B कणयर । 9 B करीर; C कलिय । 10 A कुरबइ; B कुरुवइ । 11 A अंविलीक°; B अंबिलीययक° । 12 B चूय । 13 A जंमीर । 14 C सुहिंजण । 15 A बिजउरी अइरुई । 16 C बिज्जउरीय आरू । 17 A वण । 18 A सोहइहि; C सोहहि । 19 °साल्लु । 20 A दिसहि । 21 A पवालु । 22 A आरीठय; C आरट्ठिय । 23 B दमणइ; C दवण । 24 B जिहि । 25 A C सउण । 26 C खजूर । 27 B बोरि । 28 A भाहुणि; B भाहणु । 29 B वाहेय । 30 C डुवण; B डुवणु ।

नाएसरि मोडिम[1] पूगमाल,
[2]महमहइ छम्म मरुअइ विसाल ॥ ६३ ॥ [अर्द्धम्]
अन्नय सेस महीरुह[3] अत्थि जि[4] ससिवयणि,
मुणइ णामु तह कवणु सरोरुहदलनयणि ।
अह सव्वइ संखेविणु निवड[5] निरंतरिण,
जोयण दस गंमिज्जइ तरुछायंतरिण[6] ॥ ६४ ॥

*

[†पुरउ सुवित्थरु वन्नउ अद्धउ जइवि,
करि अज्जु गमणु महु भगा धू अत्थवइ रवि ॥]

*

तवण[7] तित्थु[8] चाउद्दिसि मियच्छि[9] वखाणियइ[10],
मूलत्थाणु[11] सुपसिद्धउ महियलि जाणियइ ।
तिह हुंतउ हउं[12] इक्किण[13] लेहउ पेसियउ[14],
खंभाइत्तइं[15] वच्चउं[16] पहुआएसियउ ॥ ६५ ॥

1 A मोडिव । 2 B अह । 3 A °रुहु । 4 B C जु । 5 B निविड । 6 B °तरुणि; C °तिरिण । † एतत्पादयुगलं केवलं B आदर्शे समुपलभ्यते । 7 A B तवणि । 8 C तित्थि । 9 C मिच्छ । 10 A वखाणीयइ । 11 A मूलथाण° । 12 B C हउ । 13 B इक्कणि । 14 A पेसिउ । 15 A खंभाइत्तिहिं । 16 A B वच्चउ ।

[टिप्पनकरूपा व्याख्या]

[६२] अत्र शकुनि[नां]–पक्षिणां आलयानां–गृहाणां भीडा दृश्यते । शेषं गम्यम् ॥ ६२ ॥

[६४] इत्यादिवृक्षजातिषु सुगमं नामान्येव ॥ ६४ ॥

[६५] हे मृगाक्षि ! सामोरूपुरे तपनतीर्थं–सूर्यकुण्डं प्रसिद्धम् । चतुर्दिक्षु व्याख्यायते । तन्मूलस्थानं नाम प्रसिद्धम् । सर्वैरपि नरामरैर्ज्ञायते । ततोऽहं लेखवाहक एकेन प्रेक्षि(षि)तः । स्तम्भतीर्थे प्रभ्वादिष्टो व्रजामि–गच्छामि ॥ ६५ ॥

[अवचूरिका]

[६२] शकुनि=पक्षी, आलय=नीडं । शेषं नामान्येव ॥

[६४] अन्येऽपि शेषमहीरुहा वृक्षा हे शशिवदनि(ने) ! ये सन्ति तेषां नामानि हे कमलनेत्रे ! को वेत्ति । अथ सर्वेऽपि संक्षेपेण निबिडा घना निरन्तराः सन्ति, तेषां छायया दशयोजनानि गम्यन्ते ॥

[६५] हे मृगाक्षि ! यत्र सामोरपुरे तपनतीर्थं–सूर्यकुण्डं प्रसिद्धं व्याख्यायते । तन्मूलस्था[नं] नाम प्रसिद्धं सर्वैरपि नरामरैः श्रूयते । ततोऽहं लेखवाहक एकेन प्रेषितः स्तम्भतीर्थे प्रभा(भ्वा)दिष्टो व्रजामि ॥

एय वयण[1] आयन्नवि[2] सिंधुब्भववयणि,
सससिवि[3] सासु दीहुन्हउ[4] सलिलब्भवनयणि ।
तोडि करंगुलि करुण सगग्गिर गिरपसरु,
जालंधरि व[5] समीरिण मुंध[6] थरहरिय[7] चिरु ॥ ६६ ॥

रुइवि[8] खणद्धु[9] फुसवि नयण पुण वज्जरिउ[10],
खंभाइत्तह[11] णामि[12] पहिय तणु[13] जज्जरिउ[14] ।
तह मह[15] अच्छइ णाहु[16] विरहउल्हावयरु[17],
अहिय कालु गम्मियउ ण आयउ णिद्दयरु ॥ ६७ ॥

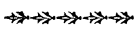
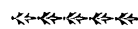
पउ मोडवि[18] निमिसिद्धु[19] पहिय जइ[20] दय करहि,
कहउं[21] किंपि संदेसउ पिय तुच्छक्खरहि[22] ।

1 C वयणु । 2 A आयन्निवि । 3 A ससिउसासु । 4 B दीउन्हउ; C दीव उन्हउ । 5 C कसमी° । 6 A मुद्ध । 7 A °हरीअ । 8 B रुयवि । 9 A खणद्धउ; B खणद्धु वि । 10 C वज्जरियउ । 11 B °इत्तिहिं । 12 C नामु; B नामि । 13 B पहितणु । 14 C जज्जरियउ । 15 A महु । 16 B C नाहु । 17 °बयरु । 18 B मोडिवि । 19 B निमिसद्धु । 20 जे । 21 A B कहउ । 22 A B तुच्छखरिहि ।

[टिप्पनकरूपा व्याख्या]

[६६] सिन्धूद्भववदना–चन्द्रमुखी, सलिलोद्भवनयना–कमलाक्षी, एतानि वचनान्याकर्ण्य, दीर्घोच्छ्वासं निःश्वस्य, कराङ्गुलीस्त्रोटय(यि)त्वा सगद्गद्गीःप्रसरा, वाताहता जालन्धरीवत्–कदलीवत्, चिरं मुग्धा थरहरिता–कम्पिता ॥ ६६ ॥

[६७] क्षणार्द्धे रुदित्वा, नेत्रे मार्जय(यि)त्वा, तया पुनरुक्तम्–हे पथिक! स्तम्भतीर्थनाम्ना मम शरीरं जर्जरितम् । तत्र विरहस्फेटको मम भर्त्ता वर्त्तते, तं विना मयाऽधिकः कालो निर्गमितः । परं स निर्दयो न समागतः ॥ ६७ ॥

[६८] हे पथिक ! यदि दयां कृत्वा क्षणार्द्धं पदं मोटयसि, तदा किञ्चित्

[अवचूरिका]

[६६] सिन्धूद्भववदना–चन्द्रमुखी, सलिलोद्भवनयना–कमलाक्षी, एतानि वचनान्याकर्ण्य दीर्घोष्णं श्वासं निःश्वस्य कराङ्गुलीर्मर्दयित्वा सगद्गद्गीःप्रसरा वाताहता जालन्धरी=कदलीवत् चिरं मुग्धा थरहरिता–कम्पिता ॥

[६७] क्षणार्धं रुदित्वा, नेत्रे मार्जयित्वा, तया पुनरुक्तम्–हे पथिक ! स्तम्भतीर्थनाम्ना मम शरीरं जर्जरितम् । तत्र विरहफेटको मम भर्त्ता वर्त्तते । तं विना मयाऽधिककालो निर्गमितः, परं स निर्दयो न समागतः ॥

[६८] हे पथिक! यदि दयां कृत्वा क्षणार्धं पदं मोटयसि–उपविशसि, तदा किंचित् संदे-

पहिउ भणइ कणयंगि कहह किं रुन्नयण,
झिज्जंती णिरु दीसहि उव्विन्नमियनयण[1]† ॥ ६८ ॥

*

जसु णिग्गमि [2]रेणुक्करडि, कीअ[3] ण विरहदवेण ।
किम[4] दिज्जइ संदेसडउ[5], तसु णिट्ठुरइ[6] मणेण ॥ ६९ ॥

*

**[*पाणी तणइ विउइ, कादमही फुट्टइ हिआ ।
जइ इम माणसु होइ, नेहु त साचउ जाणीयइ ॥
†कंतु कहिव्वउ भंति विणु, धू पंथिय जाणाइं ।
अज्जइ जीविउ कंत विणु, तिणि संदेसइ काइं ॥]**

*

जसु पवसंत[7] ण पवसिआ[8], मुइअ[9] विओइ[10] ण जासु ।
लज्जिज्जउ संदेसडउ, दिंती पहिय पियासु ॥ ७० ॥

1 A मयणोविन्नवयणि । † 'किं झिज्जहि दिणरयणि उव्विन्निय मियनयण' C आदर्शस्थितमेतत्पाठान्तरम् । 2 B रेणुक्करड; C रेड्डुक्करडि । 3 C कइय; B णिई । 4 A किव । 5 A °संनेहडउ । 6 B निट्ठुरय । 7 C पवसंतु; B पविसंत । 8 B पविसिया । 9 C मुईअ; B मुई । 10 B विउय न; C वियउइ न ।

* एतद् दोधकवृत्तं A आदर्शे उपलभ्यते, परं तत्र नास्योपरि अवचूरिका लिखिता लभ्यते, अतः प्रक्षिप्तमेवेदं प्रतिभाति । † इदमन्यद् दोधकवृत्तं केवलं C आदर्शे समुपलभ्यते । परं तत्रापि नास्योपरि टीप्पनरूपा व्याख्या, अवचूरिका वा कृता लभ्यते, अत इदमपि प्रक्षिप्तमेव ज्ञायते ।

[टिप्पनकरूपा व्याख्या]

संदेशकं प्रियाय तुच्छाक्षरैः जल्पामि । पथिको [भ]णति–हे कनकाङ्गि! कथय । रुदनेन किम्? । उद्विग्नमृगनेत्रे ! नितरां षि(खि)द्यमाना दृश्यसे ॥ ६८ ॥

[६९] ततः सा जीवनेऽपि सल[ज्ज]त्वं प्रकटयन्ती प्राह–यस्य निर्गमे विरहदवेनाहं रेणूत्करं–भस्मपुञ्जं न कृता । अतस्तस्मै निष्ठुरेण मनसा संदेशकः कथं दीयते ॥ ६९ ॥

[७०] यतस्तमेवार्थं दृढयन्नाह–यस्य प्रवसतो न प्रवि(व)सिता । अन्यच्च यस्य वियोगे न मृता । अतस्तस्मै प्रियाय संदेशकं ददती लज्जे ॥ ७० ॥

[अवचूरिका]

शकं प्रियाय तुच्छाक्षरैर्जल्पामि । पथिको भणति–हे कनकाङ्गि ! कथय, रोदनेन किम्? । उद्विग्नमृगनेत्रे ! नितरामत्यर्थं खिद्यमाना दृश्यसे ॥

[६९] ततः सा जीवनेऽपि, सजल(सलज्ज)त्वं प्रकटयन्ती प्राह–तस्य निर्गमे विरहदवेनाहं रेणूत्करं–भस्मपुञ्जं न कृता । अतस्तस्मै निष्ठुरेण मनसा संदेशकः कथं दीयते ॥

[७०] यतस्तमेवार्थं दृढयन्नाह–यस्य प्रविश(वस)तोऽपि न प्रवि(व)सिता । अन्यच्च यस्य वियोगे न मृता । अतस्तस्मै संदेशकं ददती लज्जे ॥

लज्जवि[1] पंथिय[2] जइ रहउं[3], हियउ न धरणउ जाइ[4] ।
गाह पढिज्जसु[5] इक्क पिय[6], कर लेविणु मन्नाइ[7] ॥ ७१ ॥

*

तुह[8] विरहपहरसंचूरिआइं विहडंति जं न अंगाइं[9] ।
तं अज्जकल्लसंघडण[10] ओसहे णाह तग्गंति ॥ ७२ ॥

*

*ऊसासडउ न मिल्हवउ[11], [12]दज्झण [13]अंग भएण ।
जिम हउ[14] मुक्की वल्लहइ, तिम सो मुक्क[15] जमेण[16] ॥ ७३ ॥

*

कहवि इय[17] गाह[18] पंथिय, [19]मन्नाएवि पिउ ।
दोहा पंच कहिज्जसु, गुरुविणएण सउ ॥ ७४ ॥

1 B लज्जिवि । 2 A पथिय । 3 A B रहउ । 4 B ज्जाइं । 5 B पढिज्जसि । 6 A पिअ । 7 A मंनाइ । 8 B तुव; C तुअ । 9 C अंगांइं । 10 A संघड उसहे°; B संघडसहे° । 11 B मिल्हियइ । 12 B डज्झण । 13 C दंग° । 14 A हु । 15 B मुक्कु । 16 A जवेण; C जिमेण । * सर्वेषु आदर्शेषु एतद् दोधकवृत्तमुपलभ्यते, व्याख्याऽपि कृता विद्यते, परं अग्रिमपद्यकथितवर्णनानुसारेण प्रक्षिप्तमिदं प्रतिभाति । 17 B इह; A इअ । 18 A गाहा । 19 A मंनाएवि ।

[टिप्पनकरूपाव्याख्या]

[७१] हे पथिक! लज्जां कृत्वा यदि तिष्ठामि तदा हृदयं धारयितुं न शक्ता । अत एकां गाथां प्रियं प्रति पठेः । करं गृहीत्वा तमनुनये[ः] । सकोपचित्तप्रसादनमनुनयः ॥ ७१ ॥

[७२] तामाह – हे नाथ! त्वद्विरहप्रहारसंचूर्णितानि अङ्गानि यन्न विघटन्ते तत्र किं कारण[म्] ? – अद्य कल्ये संघटन[म्] – मेल इत्यौषधप्रभावेन तिष्ठन्ति ॥ ७२ ॥

[७३] तद्वस्तु रक्षन्ती भर्त्त(र्त्रे) आशिषा(ष)माह – अङ्गदहनभयादुस्वा(च्छ्वा)सा[न्] न मुञ्चामि । तत आशीः – यथाऽहं वल्लभेन मुक्ता तथा स ज(य)मेन मुच्यात् ॥ ७३ ॥

[७४] भो पथिक! ए(इ)मां गाथां कथय(यि)त्वा प्रियं मनापयेत् । ततः पञ्च दोधकाः कथनीयाः । गरिष्ठविनयेन सह ॥ ७४ ॥

[अवचूरिका]

[७१] हे पथिक! लज्जां कृत्वा यदि तिष्ठामि, तदा हृदयं धर्तुं न शक्नोमि । एकां गाथां प्रियं प्रति पठेः । करं गृहीत्वा प्रियं मानयेः – प्रियमनुकूलयेः ॥

[७२] तामाह – हे नाथ! त्वद्विरहप्रहारसंचूर्णितान्यङ्गानि यन्न विघटन्ते, तत्र किं कारणम्? – अद्य कल्ये संघ[ट]नम् – मेल इत्यौषधप्रभावेन तिष्ठन्ति ॥

[७३] तद्वस्तु रक्षन्ती भर्त्रे आशिषमाह – अङ्गदहनभयादुच्छ्वासा[न्] न मुञ्चामि । तत आशीर्यथाऽहं वल्लभेन मुक्ता तथा स ज(य)मेन मुच्यात् ॥

[७४] हे पथिक! एतां गाथां पठित्वा प्रियं मानयेः, पञ्च दोधकान् गुरुविनयेन सह कथयेः ॥

पिअविरहानलसंतविअ, जइ वच्चउ सुरलोइ ।
तुअ छड्डिवि हियअट्ठियह, तं परिवाडि ण होइ ॥ ७५ ॥
कंत जु तइ[1] हिअयट्ठियह[2], विरह[3] विडंबइ काउ ।
सप्पुरिसह मरणाअहिउ[4], परपरिहव[5] संताउ ॥ ७६ ॥
गरुअउ परिहवु[6] कि[7] न सहउ[8], पइ पोरिस[9] निलएण ।
जिहि[10] अंगिहि तूं[11] विलसियउ[12], ते दड्ढा[13] विरहेण ॥ ७७ ॥
विरह परिग्गह छावडइ[14], पहराविउ[15] निरवक्खि ।
तुट्टी देह ण हउ[16] हियउ, तुअ[17] संमाणिय[18] पिक्खि ॥ ७८ ॥

1 C तुव । 2 B °ट्ठियहं । 3 B विरहु । 4 A C मरणाहिअउ । 5 A °परिहउ । 6 A B परिहमु । 7 B किम । 8 C मइ सहिथउ । 9 A पोरस; B पउरिस । 10 A जिह; B जिहं । 11 A तुं; B तू । 12 A विलसिउ । 13 B दड्डा । 14 B छावडई; C छावडउ । 15 A पहिराविउ । 16 C न हियउ हयउ । 17 B तुय; C तुह । 18 B सामाणी ।

[टिप्पनकरूपा व्याख्या]

[७५] मरणेऽपि दूषणमाह – त्वां हृदयस्थितं मुक्त्वा त्वद्विरहानलसंतप्ता यदि स्वर्गं व्रजामि, तदा प्रतिपन्नं न भवति । यतोऽहं त्वत्सहचरी ॥ ७५ ॥

[७६] भार्याया भर्तुर्विरहकष्टे भर्तुर्दूषणमित्याह – हे कान्त ! यत् त्वयि हृदयस्थितेऽपि सति विरहः कायं – देहं विडम्बयति, तत् तवैव लज्जा । यतः, सत्पुरुषाणां परकृतः पराभवः संतापो मरणादधिकः ॥ ७६ ॥

[७७] भर्त्तारं निन्दन्त्याह – गुरुतरं पराभवं त्वयि पौर(रु)षनिलयेऽपि सति किं न सहामि, अपि तु सहाम्येव । यतो यैरङ्गैस्त्वं विलसितः, तान्यङ्गानि विरहेण दग्धानि ॥ ७७ ॥

[७८] पुनर्भर्तृपौरुषं प्रकटयन्त्याह – विरहशत्रुपरिग्रहेण शरीरे निरपेक्षं

[अवचूरिका]

[७५] मरणेऽपि दूषणमाह – त्वां हृदयस्थितं मुक्त्वा त्वद्विरहानलसंतप्ता यदि स्वर्गं व्रजामि, तदा प्रतिपन्नं न भवति, यतोऽहं त्वत्सहचारिणी ॥

[७६] भार्याया भर्तृविरहकष्टे भर्तुर्दूषणमित्याह – हे कान्त ! यदि त्वयि हृदयस्थितेऽपि सति विरहः कायं – देहं विडम्बयति, तत् तवैव लज्जा । यतः सत्पुरुषाणां परकृतः पराभवः सन्तापो मरणादधिकः ॥

[७७] भर्त्तारं निन्दन्त्याह – गुरुतरं पराभवं त्वयि पौरुषनिलयेऽपि सति किं न सहामि, अपि तु सहाम्येव । यतो यैरङ्गैस्त्वं विलसितस्तान्यङ्गानि विरहेण दग्धानि ॥

[७८] पुनर्भर्तृपौरुषं प्रकटयन्त्याह – विरहशत्रुपरिग्रहेण शरीरे निरपेक्षं प्रहरितं परं हृदयं न प्रहतं – न स्फोटितम् । किं कारणम् ? – त्वद्युक्तं विलोक्य, सामर्थ्यत्वान्नान्यत् ॥

महु ण समत्थिम[1] विरह सउ[2], ता अच्छउं[3] विलवंति[4]।
पाली रूअ[5] पमाण[6] पर, धण [7]सामिहि घुम्मंति[8] ॥ ७९ ॥

*

संदेसडउ[9] सवित्थरउ, हउ कहणह[10] असमत्थ।
भण[11] पिय[12] इकत्ति[13] बलियडइ[14], बे[15] वि समाणा[16] हत्थ† ॥८०॥

संदेसडउ सवित्थरउ[17], पर मइ कहणु न जाइ।
जो कालंगुलि[18] मूंदडउ[19], सो बाहडी समाइ[20]† ॥ ८१ ॥

*

1 A मणह समत्थिम। 2 B °सिउ। 3 B अच्छउ। 4 A विलवंत। 5 C पालियरूव। 6 A पवाणु। 7 A साई; C सामिय। 8 A घुमंत। 9 A संनेहडउ। 10 B कहिवा। 11 B भणु। 12 A प्रिय। 13 A एकतु; B इकति। 14 C वलयडइ। 15 C दो बि। 16 A समाणइ; B समाणिय। 17 B सविथरउ। 18 A कालुंगुलि। 19 C मुंद°; B मूद°। 20 B समाइं। † C आदर्शे एतौ दोधकौ विपर्ययक्रमेण लिखितौ लभ्येते।

[टिप्पनकरूपा व्याख्या]

प्रहरितम्, परं हृदयं न प्रहतम्—न स्फोटितम्। किं कारणम्?—त्वद्युक्तं विलोक्य। सामर्थ्यात्, नान्यत् ॥ ७८ ॥

[७९] आत्मनोऽसमर्थता[म्], भर्तुः समर्थतामाह—मम विरहेण सह समर्-(म)र्थता नास्ति। अतो विलपन्ती तिष्ठामि। यतो गोपालानां पूत्कारमेव प्रमाणम्। परं धनं—गोकुलं स्वामिभिर्भ्राम्यते, नान्यः ॥ ७९ ॥

[८०–८१] आत्मनो दोधकद्वयेन दुर्बलतामाह—'संदेसडउ०'—[अत्र प्रथमदोधकस्य व्याख्या नोपलभ्यते] संदेस(श)को विस्तीर्णः, मया कथि(थयि)तुं न पार्यते। यत् कालाङ्गुलौ—कनिष्ठाङ्गुलौ मुद्रारत्नमासीत्, तद् बाहौ धृ(ध्रि)यते ॥ ८०–८१ ॥

[अवचूरिका]

[७९] आत्मनोऽसमर्थतां भर्तुः समर्थतामाह—मम विरहेण समर्थता नास्ति, अतो विलपन्ती तिष्ठामि। यतो गोपालानां पूत्कारमेव प्रमाणम्, परं गोधनं—गोकुलं स्वामिभिर्भ्राम्यते, नान्यैः ॥

[८०] हे पथिक! सन्देशकं विस्तरमहं कथि(थयि)तुमसमर्था, परं हे पथिक! प्रियं प्रति भण—एकस्मिन् वलये द्वौ हस्तौ मातः ॥

[८१] हे पथिक! सन्देशकं सविस्तरं मया कथि(थयि)तुं न पार्यते—न शक्यते, परमिति कथनीयम्—यः काल्यङ्गुल्यां मुद्रक आसीत् स बाहुं समायाति ॥

तुरिय [1]णियगमणु इच्छंतु तत्तक्खणे,
दोहया[2] सुणवि[3] साहेइ सुवियक्खणे ।
कहसु अह अहिउ जं किंपि जंपिव्वउ,
मग्गु अइदुग्गु मइ मुंधि[4] जाइव्वउ ॥ ८२ ॥
वयण[5] णिसुणेवि [6]मणमत्थसरवट्टिया,
[7]मयउसरमुक्क णं हरिणि[8] उत्तट्टिया[9] ।
मुक्क दीउन्ह [10]नीसास उससंतिया[11],
पढिय[12] इय[13] गाह[14] णियणयणि[15] वरसंतिया[16] ॥८३॥

1 C निय° । 2 A दोहिया । 3 B सुणिवि । 4 A मुंध; C मुद्धि । 5 C बयण । 6 A मयमत्थ । 7 B मयय° । 8 C हरिण । 9 A उत्तट्टीआ । 10 A णीसास । 11 A उससंतीआ; C ऊसंतिया । 12 A पत्थिय । 13 B इह । 14 A गाहि । 15 C °नयण । 16 A °संतीआ ।

[टिप्पनकरूपा व्याख्या]

[८२] तस्मिन् क्षणे त्वरितं निजगमनमीप्सन् दोधकौ श्रुत्वा, कः (सः)कथयति–हे सुविचक्षणे ! अथ यत् किमपि अधिकं कथनीयमस्ति, तत् कथय । मया दुर्गो मार्गो गन्तव्यः ॥ ८२ ॥

चन्द्रायणच्छन्दः । तल्लक्षणम्–

सो चंदायणु छंदु फुडु, जहिं धुरि दोहा होइ ।
अह तिणि रहियउ मणहरणु, बुहियणि संसिउ सोइ ।
बुहयणिहि संसियउ सो वि जाणिज्जए, कामिणीमोहणो पुरउ पाढिज्जए ।
मत्त अडवीस सउ जेण विरइज्जए, सो वि चंदायणो छंदु सलहिज्जए ॥

स(तत्) चन्द्रायणच्छन्दः–यत्रादौ दोधकः, प्रान्ते आसी(अशी)तिमातृको कामिनीमोहनः । अथ दोधकवर्जितः कामिनीमोहन एव चन्द्रायतनम् ।

[८३] पुनर्विरहावस्थां वर्णयन्नाह–पथिकवचनं श्रुत्वा मन्मथशरव्याप्ता मृगव्युशरोन्मुक्ता, वितर्के–हरिणीवदुत्रस्ता जाता । तदा दीर्घोष्णोस्वा(च्छ्वा)सा मुक्ताः । अन्यच्च–उच्छ्वसन्त्या निजनेत्राभ्यां अश्रु वर्षन्त्या एषा गाथा पठिता ॥ ८३ ॥

[अवचूरिका]

[८२] तस्मिन् क्षणे त्वरितं निजगमनमीप्सन् दोधकौ श्रुत्वा पथिकः कथयति–हे सुविचक्षणे ! अथ यत्किमप्यधिकं कथनीयमस्ति तत्कथय, मया दुर्गो मार्गो गन्तव्यः ॥

चंदायणछन्दः । लक्षणं यथा–

'सो चंदायणछंद फुड जहि धुरि दोहा होइ' ।

[८३] पथिकवचनं श्रुत्वा मन्मथशरव्याप्ता मृगव्यु=आखेटकिशरोन्मुक्ता, वितर्के हरिणीवदुत्थि(दुःस्थि)ता जाता, तदा दीर्घोष्णं श्वासं मुक्ता (?) । अन्यच्चोच्छ्वसन्त्या निजनेत्राभ्यामश्रु वर्षन्त्या, एषा गाथा पठिता ॥

अणियत्तखणं[1] [2]जलवरिहणेण[3] लज्जंति नयण नहु धिट्ठा[4] ।
खंडववणजलणं विय[5] विरहग्गी[6] तवइ अहिययरं ॥ ८४ ॥

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पढवि[7] इय[8] गाह मियनयण[9] उव्विन्निया[10],
भणइ[11] पहियस्स अइकरुणदुक्खिन्निया[12] ।
[13]कढिणनीसास[14] रइआससुहविग्घिणे[15],
विन्नि चउपइय[16] पभणिज्ज तसु निग्घिणे[17] ॥ ८५ ॥

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तुय समरंत[18] समाहि मोहु[19] विसम ट्ठियउ[20],
तह[21] खणि खुवइ कवालु न [22]वामकरट्ठियउ ।

1 A C अणिअत्तक्खणं । 2 A जलि । 3 C वरहिणेण । 4 C धिट्ठी । 5 A चिय । 6 C विरहग्गं । 7 C पढिय । 8 B इह । 9 A °नयणि । 10 A उव्विनीआ । 11 C भणिय । 12 A °दुक्खिन्नीआ । 13 A कठिणणी° । 14 A रइयास°; B रइआसु° । 15 A सुहविघणे; B सहविधिणे । 16 A चउपईय; B चउपई । 17 A B निग्घणे । 18 C समरंतु । 16 A मोह । 20 A विसमठिअउ; B विसमुट्ठियउ । 21 A तं । 22 C बामकरि ।

[टिप्पनकरूपा व्याख्या]

[८४] नेत्रयोरविरतजलप्रवाहस्यानिवृत्तत्वमाह–मम नेत्रे धृष्टे अनिवृत्तलक्षणं जलवर्षणेन न लज्जतः । तदा किं विरहाग्निरुपशान्ता(न्तः) ? । तदाह– षां(खां)डववनज्वलनमिव विरहाग्निम(र)धिकतरं तपति । अत्रोपनयः–यदा धनञ्जयः खाण्डववनं ज्वालयितुं प्रवृत्तः, तदैको विद्याभृदागत्योपशान्तयितुं प्रवृत्तः। तदैव धनञ्जयेन तत्र वैद्युतोऽग्निः क्षिप्तः, अधिकं अधिकं ददाह ॥ ८४ ॥

[८५] एतां गाथां पठित्वा अतिकरुणदुःखाकीर्णा उद्विग्ना मृगनेत्रा पथिकस्य पुरतो भणति। कठिननिःश्वासमेवंविधं यद् रतं तस्य यदाशासुखं, तस्य विघ्नकारकाय तस्मै निर्घृणाय प्रियाय द्वे चतुष्पदिके भणेः ॥ ८५ ॥

[८६] तदाह–हे कापालिक !–कपालेन चरन्ति कापालिका(काः), अथवा

[अवचूरिका]

[८४] नेत्रयोरविरलजलप्रवाहत्वमाह–मम नेत्रे धि(धृ)ष्टेऽनिवृत्तलक्षणं जलवर्षणेन न लज्जतः। तदा किं विरहाग्निरुपशान्तः ?। तदाह–खाण्डव[वन]ज्वलनमिव विरहाग्निरधिकतरं तपति । यदा धनञ्जयः खाण्डववनं ज्वालयितुं प्रवृत्तस्तदैको विद्याभृदागत्योपशमइ(यि)तुं प्रवृत्तस्तदैव धनञ्जयेन तत्र वैद्युतोऽग्निः क्षिप्तोऽधिकं ददाह ॥

[८५] एतां गाथां पठित्वाऽतिकरुणदुःखाकीर्णा उद्विग्ना मृगनेत्रा पथिकस्य पुरतो भणति– कठिननिःश्वासमेवंविधं यद् रतं तस्य यदाशासुखं तस्य विघ्नकारकाय तस्मै निर्घृणाय प्रियाय द्वे चतुष्पदिके भणेः ॥

[८६] हे पथिक !–कपालेन चरन्ति कापालिकाः, तस्य सम्बोधनम् [हे कापालिक !] अहं

सिज्जासणउ[1] न[2] मिल्हउ खण[3] खट्टंग लय,
कावालिय[4] कावालिणि[5] तुय[6] विरहेण[7] किय[8] ॥ ८६ ॥
ल्हसिउ अंसु उद्धसिउ[9] अंगु विलुलिय[10] अलय,
हुय [11]उब्भिबिरवयण [12]खलिय विवरीय गय[13] ।
कुंकुमकणयसरिच्छ कंति कसिणावरिय[14],
हुइय[15] मुंध[16] तुय विरहि णिसायर णिसियरिय[17] ॥ ८७ ॥

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1 A सिज्जासणु । 2 A नहु । 3 A खणु । 4 A काबालीय; B कारालिय । 5 A कवालणि । 6 A तुअ । 7 C विरहेहिं । 8 A किअ । 9 A उद्धसुउ; B उल्हसिउ । 10 A विललिय । 11 A उबिंविर°; C उब्विबर° । 12 C क्खलिय । 13 A गइ । 14 A °वरीअ । 15 A B हुईय । 16 A मुद्ध; B मुंधि । 17 C निसयरिय; B निशियरीय ।

[टिप्पनकरूपा व्याख्या]

कं ब्रह्म तस्य अपगता आलि[:] यस्मिन्, सा कपालिका (?) कापालिरेव कापालिकः, तस्य सम्बोधनं कृ(क्रि)यते । अहं तव विरहेण कापालिनी–योगिनी कृता । कथम्?–तव स्मरणसमाधौ मोहो विषमः समुत्थितः । मोहो–मूर्च्छा, मोहः–स्नेहः । ततः कपालं क्षणमपि वामकरान्न दूरीभवति । कपालं–भिक्षुभाजनम्, कपालं–मस्तकम् । अन्यच्च शय्यासनं न मुञ्चामि । शय्याया अधस्तादशनम्, शय्यायामासनम् । तथा खट्वाङ्गं न मुञ्चामि । खट्वाङ्गं–पल्यंकपादम्, योगियोगोपकरणं च ॥ ८६ ॥

[८७] हे पथिक ! तं वन्दे (वदेः), निसा(शा)सु चरतीति निशाचरः । तस्य सम्बोधनम्–हे निशाचर ! मुग्धा तव विरहेण निशाचरी–राक्षसी कृती(ता) । कथम्?–तेजो ह्लसितं–गतम्, [अङ्गं] उद्धषितम्, अलका विलुलिताः । उब्बिम्बिरवदना–फिक्कवदना जाता । स्खलिता विपरीता च गतिरभूत् । कुङ्कुमसदृक्षा कान्तिः कालिमावृता । द्वितीयपक्षेऽप्येवम् ॥ ८७ ॥

[अवचूरिका]

तव विरहेण कापालिनी–योगिनी जाता–कृता । कथम्?–तव स्मरणसमाधौ मोहो विषमः समुत्थितः । मोहो–मूर्च्छा, मोहः–स्नेहः । ततः क्षणमपि कपालं वामकरान्न दूरीभवति । कपालं–भिक्षुभाजनम्, कपालं–मस्तकम् । अन्यच्च स(श)य्यासनं न मुञ्चामि । खट्वाङ्गं–पल्यङ्कपादम्, योगियोगोपकरणं च ॥

[८७] हे पथिक ! तं प्रियं वदेः, निशासु चरतीति निशाचरः, तस्य सम्बोधनम्–हे निशाचर ! मुग्धा तव विरहेण निशाचरी–राक्षसी कृता । कथम्?–तेजो ह्रसितम्, अङ्गमुद्धषितम्, अलका विलुलिता[:] । उब्बिबिरवदना–फिक्कवदना जाता । स्खलिता विपरीता च गतिरभूत् । कुङ्कुमकनकसदृक्षा कान्तिः काल(लि)मावृता । द्वितीयपक्षेऽप्येवम् ॥

तुहु[1] पुणु[2] कज्जि[3] हिआवलउ[4], लिहिवि[5] न सक्कउ[6] लेहु ।
दोहा गाह कहिज्ज[7] पिय, पंथिय [8]करिवि सणेहु ॥ ८८ ॥

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पाइय[9] पिय वडवानलहु, विरहग्गिहि[10] उप्पत्ति ।
जं सित्तउ थोरंसुयहि[11], जलइ [12]पडिल्ली झत्ति ॥ ८९ ॥
सोसिज्जंत[13] विवज्जइ[14] सासे [15]दीउन्हएहि पसयच्छी[16] ।
निवडंत बाहभर लोयणाइ धूमइण[17] सिच्चंति[18] ॥ ९० ॥

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पहिउ भणइ [19]पडिउंजि जाउ[20] ससिहरवयणि,
अहवा किवि[21] कहणिज्ज[22] सु महु कहु[23] मियनयणि ।

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1 C तुह । 2 B पुणि; C पुण । 3 C कज्ज । 4 B हिंयाव° । 5 A लिहवि; B णिहिवि । 6 A सक्कं । 7 B कहिज्जि; C पढिज्ज । 8 A करवि । 9 C पाय । 10 C विरहग्गिय; B °गिहिं । 11 C °सुयहिं । 12 C यडिल्ली । 13 B C सोसिज्जंतु । 14 C बिव° । 15 B दीहुन्ह° । 16 B दीहच्छी । 17 A धू जइ ण; C धूमयण । 18 B C सिज्झति । 19 C पणुउंजि । 20 C जामि । 21 B किंवि; C किहु । 22 C कहिणज्ज । 23 A कय ।

[टिप्पनकरूपा व्याख्या]

[८८] भो पथिक ! त्वं अतितं(अत्यन्तं) कार्यव्याकुलः । अहं लेखो(खं) लिखित्वं(तुं) न शक्नोमि । अतो दोधक[ः] गाथा [च] कथनीया मम वल्लभस्य पुरतः । ममोपरि स्नेहं कृत्वा ॥ ८८ ॥

[८९] विरहाग्नेरतिशायित्वं दोधकेन गाथया चाह – अहमेवं मन्ये विरहाग्नेर्वडवानलादुत्पत्तिः । यत् स्थूलाश्रुवारिभिः सिक्तः, 'पडिल्ली' देशीत्वादधिकं झगिति ज्वलति ॥ ८९ ॥

[९०] दीर्घाक्षाः(क्ष्याः) दीर्घोष्णैः श्वासैः सो(शो)ष्यमानो(णो)ऽपि विवर्द्धते विरहाग्निः । यद् धूम्रेण निपतद् बाष्पभरे लोचने स्रवतः ॥ ९० ॥

[९१] पथिको भणति – हे शशधरवदने ! प्रेषय, व्रजामि, अथवा यत् किमपि

[अवचूरिका]

[८८] हे पथिक ! त्वं कार्याकुलः – उच्छु(त्सु)कः, [अहं] लेखं लिखितुं न शक्नोमि । त्वं प्रियाय दोधक-गाथे भणेः । पथिक ! स्नेहं कृत्वा ॥

[८९] विरहाग्नेरतिशायित्वं दोधक-गाथाभ्यामाह – हे पथिक ! प्रियमाह – अहमेवं मन्ये – विरहाग्नेर्वडवानलादुत्पत्तिः । यत् स्थूलाश्रुभिस्सिक्तः, 'पडिल्ली'देशीत्वादधिकं झगिति – ज्वलति ॥

[९०] हे पथिक ! प्रियं भणेः – दीर्घोष्णैः श्वासैः सोष्यमाना(शोष्यमाणा) सती सा प्रसृताक्षी विपद्यते, परं – यदि चेल्लोचनयोर्बाह्य(ष्प)भरैर्ध्रुवं – निश्चयं यदि सा न सिच्यते ॥

[९१] पथिको भणति – हे शशधरवदने ! मां प्रेषय, हे मृगनयने ! अथवा यत्किमपि कथ-

कहउ पहिय कि [1]ण कहउ कहिसु किं कहिययण,
जिण[2] किय[3] एह अवत्थ [4]णेहरइरहिययण[5] ॥ ९१ ॥
जिणि[6] हउ विरहह[7] कुहरि एव[8] करि घल्लिया,
अत्थलोहि[9] अकयत्थि इकल्लिय[10] मिल्हिया[11] ।
संदेसडउ सवित्थरु तुहु[12] उत्तावलउ,
कहिय पहिय पिय गाह वत्थु तह[13] डोमिलउ ॥ ९२ ॥

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तइया[14] निवडंत[15] णिवेसियाइं संगमइ जत्थ णहु हारो ।
इन्हिं[16] सायर-सरिया[17]-गिरि-तरु-दुग्गाइं अंतरिया[18] ॥ ९३ ॥

1 A क न । 2 A जिणि । 3 A कय; C कहिय । 4 B णेहरय°; C णेहदय° । 5 A °मण । 6 A जिग । 7 A विरहु; B विरह । 8 B एम । 9 C °लोह अक° । 10 A इकल्ली । 11 A मिल्हीआ; C नास्ति पदमिदम् । 12 A C तुह । 13 B तहि । 14 A C तईया । 15 C तवडंत । 16 A इन्हं । 17 । A सरीआ । 18 B अंतरियं ।

[टिप्पनकरूपा व्याख्या]

कथनीयं तद् हे मृगनेत्रे! कथय। भो पथिक! कथयामि, [किंवा न कथयामि?], परं कथयिष्ये। अथवा स्नेहरतिरहिताय तस्मै कथितेन किम्। येनैषाऽवस्था कृता ॥ ९१ ॥

[९२] येनार्थलोभेन कामिनी मुक्ता। विरहगर्त्तायां क्षिप्ता। संदेशकस्तु [विस्ती]र्णः, त्वं तूच्छ(त्सु)कः। परं तस्मै एकां गाथां [वस्तुकं] डोमिलकं च वदेः ॥ ९२ ॥

[९३] पूर्वसुखानुभवं स्मारयन्ती दुःखं प्रकटमाह – तदा त्वयि निव(बि)डं यथानिवेसि(शि)ते अवयो(आवयो)रन्तरे हारो न सङ्क्रान्तः। इदानीं सागर-सरित्दुर्गादि अन्तरितम् ॥ ९३ ॥

[अवचूरिका]

नीयं तन्मम कथय। हे पथिक! कथयामि, किं न कथयामि वा?, परं कथयिष्ये, तेन कथितेन किम्। स्नेह[रति]रहितेन येनैषाऽवस्था कृता ॥

[९२] विरहकुहरे – विरहगर्त्तायां येनाहं क्षिप्ता। एवं कृत्वा – क्षिप्त्वा, अर्थलोभात् अकृतार्थे-नैकाकिनी मुक्ता। सन्देशकं(कः) सविस्तरः, त्वमुच्छ(त्सु)कः। प्रियाय कथेः(थयेः) – गाथां वस्तुकं च डोमिलम् ॥

[९३] पूर्वसुखानुभवं स्मारयन्ती दुःखं प्रकटमाह – यदा त्वयि निवडंत – यथानिवेशित आवयोरन्तः हारो न संक्रान्तः, इदानीं सागरसरिद्गिरितरुदुर्गाश्चान्तरिताः ॥

णियदइयह[1] उक्कंखिरिय[2] किवि[3] विरहाउलिय[4],
पियआसंगि पहुत्तिय तसु[5] संगमि[6] बाउलिय।
ते[8] पावहि[9] सुविणंतरि धन्नउ [10]पियतणुफरसु,
आलिंगणु अवलोयणु चुंबणु[11] चवणु सुरयरसु[12]।
इम[13] कहिय पहिय तसु णिद्दयह जइय[14] कालि पवसियउ तुहु।
तसु[15] लइ[16] मइ तणि[17] णिंद णहु को पुणु[18] सुविणइ[19] [20]संगसुहु ॥ ९४ ॥

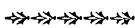
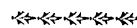
[†षट्पदम्।]

1 B °दइय उ°; C °दईयह। 2 C उक्किंखिरि। 3 A कावि। 4 B °उलीय। 5 'तसु' नास्ति C। 6 C संगम। 8 A C जे। 9 C पावहिं। 10 'पिय' नास्ति C। 11 C नास्ति 'चुंबणु'; A B नास्ति 'चवणु'। 12 B सुरइ°। 13 'इम' नास्ति A। 14 B जहि कालिहि। 15 C तेसु। 16 C सइगलइ। 17 B तणु। 18 B पुण; C पणि। 19 A सुविणय; B सुइणइ। 20 A संगु। † C आदर्शे एवेदं पदं लभ्यते।

[टिप्पनकरूपा व्याख्या]

[९४] आत्म[न]स्तु महद्दु[ः]खत्वमाह – या[ः] काच(श्च)न स्त्रियो निजदइ(यि)तोत्कण्ठिता विरहाकुलिता[ः] प्रियसङ्गं प्रपन्नाः, तत्सङ्गमव्याकुलिता भवन्ति, ताः स्वप्नान्तरे धन्यं तनुस्पर्शं आलिङ्गनं अवलोकनं चुम्बनं दशनखण्डनं सुरतं च प्राप्नुवन्ति। हे पथिक! तस्मै निर्दयाय कथये[ः] – ममावस्थां तु शृणु, यस्मिन् काले त्वं प्रविशि(वसि)तः, तस्माल्लवात् – क्षणान्मम निद्रा नास्ति, किं पुनः स्वप्नसङ्गमसुखम्। "ग्रामो नास्ति कुतः सीमे"ति न्या(न्या)यात्। वस्तुकच्छन्दः। तल्लक्षणं यथा –

दो वेया सिहियुगलं जुयाइ दुन्निउ दुगं च वत्थुयओ।
पनरस तेरस पनरस तेरस जुत्तो दिवड्ढच्छंदो ॥

चतुर्विंशति मातृकाणि चत्वारि पदानि। पश्चात् पञ्चदश – त्रयोदश – पञ्चदश – त्रयोदशमात्रिकाणि चत्वारि पदानि। एप (एतत्) वस्तुकच्छन्दः। अपरं नाम षट्पदम् ॥ ९४ ॥

[अवचूरिका]

[९४] विरहिणीनां विरहे मनाक् सुखसंभवमाह – याः काश्चन स्त्रियो निजदयितोत्कण्ठिता विरहाकुलिताः प्रियासङ्गं प्रपन्नाः, तत्सङ्गमव्याकुलिता भवन्ति, ताः स्वप्नान्तरे धन्यं तनुस्पर्शमालिङ्गनमवलोकनं चुम्बनं दशनखण्डनं सुरतं चाप्नुवन्ति। हे पथिक! तस्मै निर्दयायैवं कथयेः – ममावस्थां त्वं शृणु, यस्मिन् काले त्वं प्रविशि(वसि)तस्तस्माल्लवात् – क्षणान्मम निद्रा नास्ति, किं पुनः स्वप्नसङ्गमसुखम्। 'ग्रामो नास्ति कुतः सीमा' इति न्यायेन ॥

पियविरहविओए[1], संगमसोए, [2]दिवसरयणि[3] झूरंत[4] मणे,
णिरु अंगु[5] सुसंतह[6], वाह फुसंतह[7], अप्पह णिद्दय किं पि भणे।
‡तसु सुयण[8] निवेसिय, भाइण[9] पेसिय[10], मोहवसण वोलंत खणे,
मह साइय वक्खरु, हरि गउ तक्खरु, जाउ सरणि कसु पहिय भणे॥९५॥

इहु डोमिलउ[11] भणेविणु निशि(सि)तमहर[12] वयणि,
हुइय[13] णिमिस[14] णिप्फंद सरोरुहदलनयणि।
णहु किहु[15] कहइ[16] ण पिक्खइ जं[17] पुणु[18] अवरु[19] जणु,
चित्ति[20] भित्ति णं लिहिय मुंध[21] सच्चविय[22] खणु॥ ९६ ॥

1 C वियोए। 2 C रयणि दिवस°। 2 B °रयण। 4 A झूरंति। 5 A B अंगि। 6 A सुसंतहं। 7 A फुरंतहं । ‡ एतदुत्तरार्द्धात्मकभागोऽस्य पद्यस्य पतितः C आदर्शे। 8 B सुयणु। 9 A भाइणि। 10 B भेसिय। 11 A डोमिलिउ; B डोमिल्लउ। 12 A नित्तमहुमहुरवयणि। 13 A हुईय; B हुई। 14 B निमिश। 15 C किहुं। 16 A कहिउ। 17 B इय। 18 C नास्ति 'जं पुणु'। 19 C अवर। 20 A चित्त। 21 A मुद्ध। 22 B साच्चविय।

[टिप्पनकरूपा व्याख्या]

[९५] हृते सर्वस्वे किं कर्त्तव्यतामूढत्वमाह–प्रियविरहविउ(यो)गाय सङ्गमसूचकाय रात्रिंदिनं क्लिश्यन्ती, नितरामङ्गं शोषयन्ती, बाष्पानि मार्जयन्ती, आत्मना(नो) निर्दयाय किं भणामि। परं त्वं त्वेवं वदेः–यत् त्वां हि(हृ)दये निवेश्य भावेनाप्रेप्य(क्ष्य), मोहवशात् क्षणम्, तयोक्तम्–मम स्वामिनो वक्खरं=रूपं नाम वस्तु विरहनामा तस्करो हि(हृ)त्वा गच्छति प्रत्यहम्। तद् भण, प्रिय कस्य शरणं व्रजामि ? ॥ ९५ ॥

[९६] एतत् डोमिलक[मु]क्त्वा, चन्द्रवदना कमलनेत्रा निर्मि(र्नि)मेषा निःष्पन्दा जाता। न च किमपि कथयति, अपरं जनं न प्रेक्षते। अत्र वितर्के–भित्तौ चित्रलिखितेव सत्यापिता–ज्ञातेत्यर्थः ॥ ९६ ॥

[अवचूरिका]

[९५] प्रियविरहवियोगाय सङ्गमसूचकाय रात्रिंदिनं क्लिश्यन्ती, नितरामङ्गं शोषयन्ती, बाष्पानि मार्जयन्ती, पथिक ! आत्मनो निर्दयाय प्रियाय किं भणामि। परं त्वं त्वेवं वदेः–यत्त्वां हृदये निवेश्य भावेनाप्रेक्ष्य, मोहवशात् क्षणम्, तयोक्तं मम स्वामिनो वक्खरं नाम वस्तु विरहनामा तस्करो हृत्वा गच्छति प्रत्यहम्। तद्भण प्रिय ! कस्य शरणं व्रजामि ? ॥

[९६] एतत् डोमिलकमुक्त्वा, चन्द्रवदना कमलनेत्रा निर्मे(निर्निमे)षा निःष्पन्दा जाता। न च किमपि कथयति, अपरं जनं न प्रेक्षते। अत्र वितर्के–भित्तौ चित्रलिखितेव सत्यापिता–दृष्टेत्यर्थः ॥

[1]ओसासंभमरुद्धसास उरुन्नमुह[2],
वम्महसरपडिभिन्न सरवि पियसंगसुह ।
दर तिरच्छि तरलच्छि पहिउ जं जोइयउ[3],
णं गुणसद्द उत्तट्ठि[4] कुरंगि[5] पलोइयउ[6] ॥ ९७ ॥

पहिउ भणइ थिरु होहि धीरु[7] आसासि[8] खणु,
लइवि वरक्किय ससिसउन्नु[9] फंसहि[10] वयणु ।
तस्स वयणु[11] आयन्नि[12] विरहभर[13] भज्जरिय[14],
लइ अंचलु[15] मुहु[16] पुंछिउ तह व सलज्जरिय[17] ॥ ९८ ॥

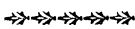
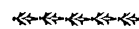
पहिय ण सिज्झइ[18] किरि[19] बलु मह कंदप्पसउ,
रत्तउ जं च विरत्तउ निद्दोसे य पिउ ।

1 C ऊसासं° । 2 B उरन्नमुह । 3 B जोइयइ । 4 C उतट्ठ । 5 C कुरंग । 6 B पलोइयइ । 7 A B धीरि । 8 C आसीसि । 9 A °सउन्ह । 10 B पुंसहि । 11 B वयण । 12 A आयंन्नि; C आइन्नि । 13 C °भय° । 14 A भज्जरीया । 15 C अंचुलु । 16 B मुहुं; C मुहु । 17 A सलज्जरीआ; C सलज्जिरिय । 18 C सिज्जइ । 19 A किर ।

[टिप्पनकरूपा व्याख्या]

[९७] उच्छ्वासभ्रमरुद्धनि[:]स्वा(श्वा)सया रुदितमुख्या मन्मथशरैः प्रतिभिन्नया प्रियसङ्गमसुष(खं) स्मृत्वा, तदनुगवो(तो)ऽस्ति वेतीषत् तिर्यग् तरलाक्षिभ्यां पथिको दृष्टः । मन्ये वितर्के वा । गुणशब्दोऽत्रस्तया कुरङ्ग्या दृष्टः सः ॥ ९७ ॥

[९८] अथ पथिकसौजन्यमाह–पथिको भणति–स्थिरा धीरा भव । क्षणं आस्वा(श्वा)सय । वरर्क्की–पटिं(टीं) गृहीत्वा शशिसंपूर्णं मुखं प्रमार्ज्जय । तस्य वचनमाकर्ण्य विरहभरभग्नया सलज्जया वस्त्राञ्चलमादाय मुखं प्रमार्ज्जितम् ॥९८॥

[९९] आत्मनः सर्वथैवासमर्थतामाह–हे पथिक ! मम कन्दर्प्पेण समम्, किल इति संभावनायाम्, वलं न सिद्ध्यति । यच्च तद्रूप एव प्रियो[निर्दोषेण]दोषं

[अवचूरिका]

[९७] उच्छ्वासभ्रमरुद्धनिःश्वासया रुदितमुख्या, मन्मथशरैः प्रतिभिन्नया, प्रियसङ्गमसुखं स्मृत्वा, तदनुगतोऽस्ति वेति, ईषत्तिर्यक् तरलाक्षिभ्यां पथिको दृष्टः । मन्ये–वितर्के वा । गुणशब्दोऽत्रस्तया कुरङ्ग्या दृष्टः सः ॥

[९८] अथ पथिकः सौजन्यमाह–पथिको भणति–स्थिरा धीरा भव । क्षणमाश्वासय । वराकीं–पटीं गृहीत्वा शशिसंपूर्णं मुखं मार्जय । तव(स्य) वचनमाकर्ण्य विरहभरभग्नया लज्जया वस्त्राञ्चलमादाय मुखं प्रमार्जितम् ॥

[९९] आत्मनः सर्वथैवासमर्थतामाह–हे पथिक !, किलेति संभावनायाम्, मम बलं

णेय[1] सुणिय परवेयण निन्नेहह[2] चलह,
[3]मालिणिवित्तु कहिव्वउ[4] इक्कइ तह खलह ॥ ९९ ॥

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जइ वि[5] रइविरामे णट्ठसोहो मुणंती,
सुहय तइय[6] राओ[7] उग्गिलंतो सिणेहो ।
भरवि[8] नवयरंगे[9] इक्कु[10] कुंभो धरंती,
हियउ तह पडिल्लो[11] बोलियंतो विरत्तो ॥ १०० ॥

*

जइ अंबरु उग्गिलइ राय[12] पुणि[13] रंगियइ,
अह निन्नेहउ अंगु[14] होइ आभंगियइ[15] ।
अह हारिज्जइ दविणु जिणिवि[16] पुणु भिट्टियइ,
पिय विरत्तु[17] हुइ चित्तु पहिय किम[18] वट्टियइ[19] ॥ १०१ ॥

1 C नेय । 2 A णिन्नेहह । 3 C मालणि° । 4 A कहिज्जसु । 5 A विरह°; C बिरह-बिरामे । 6 B C तय । 7 B विराओ उग्गिलंती । 8 A भरय । 9 C नवइ° । 10 B इकुं । 11 B वडिल्लो । 12 A C राइ । 13 A पुणु । 14 B रंगु; C होइ अंगु । 15 C अब्भिंभगियइ । 16 C जिणि पुणि । 17 B C पियह विरत्तउ हियउ । 18 A किवि । 19 A वट्टीयइ ।

[टिप्पनकरूपा व्याख्या]

विना रक्त एव विरक्तः । न च तेन परवेदना श्रुता । अतस्तसै चलिताय खलाय मालिनीवृत्तं एकं कथनीयम् ॥ ९९ ॥

[१००] आत्मनोऽविमर्शित्वमाह – अद्यापि (?) रतिविरामे अहं स्वहि(हृ)दयं नष्ट-सौख्यं मन्यास्यम् । तदा हे सुभग ! यो रागो नवरङ्गस्नेहमुद्गिलन्नासीत्, तेनैकं कुम्भं भृत्वाऽधारयिष्यम् । यतो हृदयं विरक्तं तत्र कुम्भे क्षिप्त्वा म्न(म्र)क्षितं कृत्वा अस्थापयिष्यम् – व्यापारयिष्यम् ॥ १०० ॥

एष(एतत्)मालिनीच्छन्दः । तल्लक्षणम् –

"ननमयययुतेयं मालिनी भोगिलोके ॥"

पञ्चदशाक्षरं मालिनीवृत्तम् । द्वौ नगणौ तदनु मगणः तदनु द्वौ यगणौ ॥

[१०१] यदि वस्त्रं गतरागं तदा पुना रज्यते । अङ्गं निःस्नेहं रूक्षं भवति, तैलेन

[अवचूरिका]

कन्दर्पेण समं न सिद्ध्यति । यत् प्रियो निर्दोषेण दोषं विना रक्तोऽपि विरक्तः । तेन परवेदना न श्रुता – न ज्ञाता । अतस्तस्मै खलाय निस्पृहायैकं मालिनीवृत्तं कथयेः ॥

छन्दोलक्षणं यथा – 'ननमयययुतेयं मालिनी भोगिलोकैः ।'

[१००] यदि वि(अपि ?)रतिवियोगेऽहं स्वहृदयं नष्टसौख्यमज्ञास्यन्(म्) तदा यो रागो नवरङ्गे स्नेहमुद्गिलन्नासीत् तेनैकं कुम्भं भृत्वाऽधारयिष्यम्, यतो हृदयं विरक्तं तत्कुम्भे क्षिप्त्वा म्रक्षणं कृत्वा स्वस्थमवधारयिष्यम् ॥

[१०१] यदि वस्त्रं गतरङ्गं भवति, तदा पुना रङ्ग्य(रज्य)ते, अथ निःस्नेहो अङ्गः – शरीरं रौक्ष्यं

पहिउ भणइ पसयच्छि[1] धीरि मणु[2] पंथि धरु[3],
संवरि[4] णिरु[5] लोयणह[6] वहंतउ[7] नीरु[8] भरु ।
पावासुय[9] बहुकज्जि गमहि तहि[10] परिभमइ,
अणकियइ[11] णियइ[12] पउयणि सुंदरि ! णहु[13] वलइ ॥१०२॥
ते य विएसि[14] फिरंतय [15]वम्महसरपहय,
णियघरणिय सुमरंत[16] विरह सवसेय कय[17] ।
दिवसरयणि णियदईय[18]सोय असहंत भरु,
जिम तुम्हिहि[19] तिम[20] मुंधि[21] पहिय झिज्झंति[22] णिरु ॥१०३॥

1 C पसइच्छि; B पसियच्छि । 2 A माणुय । 3 C करु । 4 C संवरु । 5 A णितु । 6 B लोयणहं । 7 A वहंतु । 8 A णीरु । 9 B पावासुयह । 10 A C तह । 11 A C अकियइ । 12 C नियय । 13 B नहु । 14 C वियेसि । 15 A वम्हह° । 16 B सुयरंत । 17 B किय । 18 C °दइय । 19 B तुम्हह । 20 A तिव । 21 C मुंध । 22 B झिज्झंत ।

[टिप्पनकरूपा व्याख्या]

पुनः प्रक्ष(म्रक्ष्य)ते । यदि द्रव्यं हारितं भवति तदा जित्वा पुनः प्राप्यते । परं पथिक ! प्रियस्य विरक्तं चित्तं कथं व्यावर्त्यति(°र्त्तते) ॥ १०१ ॥

[१०२] हे सुन्दरि ! स्थिरा भव । मनो मार्गे धर । लोचनाभ्यां वहन्नीरं संवर । प्रवासिनो बहुकर्मणि गच्छन्ति भ्रमन्ति च । मत्कृ(अकृ)ते प्रयोजने न व्याघु-टन्ति ॥ १०२ ॥

[१०३] ते च विदेशे भ्रमन्तः, मन्मथशरप्रहता निजगृहिणी[ः] स्मरन्तः, विरहेण वसी(शी)कृताः, दिवसरात्रौ निजदय(यि)ताशोकभरमसहन्तः, यथा यूयं तथा नितरां पथिका अपि क्षीयन्ते – दुर्बला भवन्ति ॥ १०३ ॥

[अवचूरिका]

(रूक्षं) भवति तदा तैल्येनाभ्यङ्ग्यते – मर्द्यते, अथ द्रविणं हार्यते पुनरपि जित्वा भिड्यते – प्राप्यते । हे पथिक ! प्रियस्य विरक्तं हृदयं कथं व्यावर्त्तते ॥

[१०२] पथिको भणति – हे प्रसृताक्षि ! मनो धीरय, मार्गे धर, लोचनाभ्यां वहन्नीरं नितरां संवर । पथिका बहुकार्ये गच्छन्ति, तत्र परिभ्रमन्ति । अकृते निजप्रयोजने हे सुन्दरि ! न वलन्ति – न व्याघुट्यन्ति ॥

[१०३] ते च विदेशं भ्रमन्तो मन्मथशरप्रहता निजगृहिणीः स्मरन्तो विरहेण वशीकृताः, दिवसरात्रौ निजदयिताशोकभरमसहन्तः, यथा यूयं तथा नितरां पथिका अपि क्षीयन्ते – दुर्बला भवन्ति ॥

एय[1] वयण आयन्निवि दीहरलोयणिहिं[2],
पढिय[3] अडिल्ल[4] वियसेविणु मयणुक्कोयणिहिं । [अर्द्धम् ।]

*

जइ मइ णत्थि[5] णेहु ताकं तहं,
पंथिय[6] कज्जु साहि मह कंतहं ।
जं[7] विरहग्गि मज्झ [8]णक्कंतह,
हियउ हवेइ मज्झ [9]णक्कंतह ॥ १०४ ॥ [अडिल्लच्छन्दः ।]

1 C पहिय । 2 A °लोयणिहि । 3 A पढि अडि° । 4 C अडिल । 5 A णेहु णत्थि । 6 A पंथि कज्ज । 7 A जइ । 8 B णह कंतह । 9 B मज्झु णहु; A C णक्कंतह ।

[टिप्पनकरूपा व्याख्या]

[१०४] एतद् वचनमाकर्ण्य दीर्घतराक्षा(क्ष्या) मदनोत्कौकुच्यया अडिल्ला पठिता ।

संदेह(श)रासकोऽयमिति ग्रन्थभावं सूचयन्नाह – यदि कान्तस्य मयि स्नेहो नास्ति, तथापि मम कान्ताय, कार्यं – संदेशकं साधय – कथय । यद् विरहाग्निर्मम कान्तस्य, अन्यच्च मम हृदयं ज्वालयति, न कान्तस्य – एकोऽर्थः ।

यदि तस्य स्नेहं (°हो) मयि नास्ति, इत्यहं 'ताकं' देशीत्वात् तर्कयामि । तथापि पथिक ! मम कान्ताय कार्यं – संदेशकं साधय – कथय । प्राकृतत्वात् षष्ठीस्थाने चतुर्थी। यद् विरहाग्निर्मम मध्यम्, आनक्रान्तं – नासिकान्तं यावत्, नक्रा(क्ता)न्तं – अहर्दिवसं रात्रिप्रान्तं हृदयं ज्वालयति – द्वितीयोऽर्थः ॥ १०४ ॥

अडिल्लच्छन्दः । लक्षणं यथा –

चउपइ इक्कु जमक्कु जि दीसइ, अडिलछंदु सु बुहहि सलीसइ ॥

अडिल्लच्छन्दोलक्षणम् – चतुःपदेषु एक सदृक्षो ज(य)मको भवति । स विबुधैः अडिल्लच्छन्दः कथ्यते ॥

[अवचूरिका]

[१०४] एतद्वचनमाकर्ण्य दीर्घतराख्या(क्ष्या) मदनोत्कौकुच्यया, अडिल्ला पठिता ।

संदेशरासकोऽयमिति ग्रन्थभावं सूचयति – यदि कान्तस्य मयि स्नेहो नास्ति, इत्यहं 'ताकं' देशीत्वात् – तर्कयामि, तथापि पथिक ! मम कान्ताय, कार्यं – संदेशकं साधय – कथय । प्राकृतत्वात् षष्ठीस्थाने चतुर्थी ॥

द्वितीयपक्षे – यद्विरहाग्निर्मम मध्यम्, आनक्रान्तं – नासिकां यावत्, नक्तान्तं – अहोदिवसं रात्रिप्रान्तम्, हृदयं ज्वालयति – द्वितीयोऽर्थः ॥

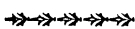
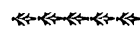
कहि ण सवित्थरु[1] सक्कउ [2]मयणाउहवहिय,
इय[3] अवत्थ अम्हारिय[4] [5]कंतह सिव[6] कहिय।
अंगभंगि णिरु अणरइ[7] उज्जगउ[8] णिसिहि,
विहलंघल गय मग्ग चलंतिहि[9] आलसिहि[10] ॥ १०५ ॥
धम्मिलह संवरणु न घणु कुसमिहि रइउ,
कज्जलु[11] गलइ कवोलिहि जं नयणिहि[12] धरिउ[13]।
जं पियआसासंगिहि अंगिहि[14] पलु चडइ[15],
विरह[16] हुयासि[17] झलक्किउ[18] तं पडिलिउ झडइ ॥ १०६ ॥
आसाजलसंसित्त विरहउन्हत्त जलंतिय[19],
णहु[20] जीवउ[21] णहु मरउ पहिय! अच्छउ धुक्खंतिय[22]।

1 C सवित्थतु। 2 C मणायउह°। 3 B नास्ति 'इय'; C हुअ। 4 A अम्हारीय। 5 B पहिय कंतह। 6 B सह; C सउ। 7 C अणरउ; B अरुणउ। 8 B उयग्गउ। 9 B C चलंतह। 10 C आलिसिहि। 11 C कज्जल। 12 C नयणि। 13 B धरियउ। 14 A अंगि प°। 15 B चडइं। 16 A विरहु। 17 A हुयास; B हुयासु। 18 C झलक्कि पडिल्लउ तं; B तं पडलिउ झलइ। 19 A जलंतीय; C जलंती। 20 A नहु। 21 B जीयउ। 22 C धुकंती।

[टिप्पनकरूपा व्याख्या]

[१०५] भो पथिक! संदेशको विस्तरः। मदनस(श)रव्याप्तया मया कथि(थयि)तुं न शक्यते। परं भो पथिक! मदीयाऽवस्था प्रियतमस्याग्रे सर्वा कथनीया। अहर्निशं मे–मम अङ्गे अरतिर्वर्त्तते। तव विरहे मार्गे चलन्त्या विहलङ्घला भवामि ॥ १०५ ॥

[१०६] धर्मिल(म्मिल्ल)स्य संवरणं कुसुमैर्न रचितम्। नेत्रयोर्धृतं कज्जलं कपोलमार्गे गलति। यत् प्रियागमास(श)या पलं–मांसं देहे चटति, तद्विरहाग्निना झलकितं–भस्मीकृतं द्विगुणं झटति ॥ १०६ ॥

[१०७] आसा(शा)जलेन संस(सि)क्ता विरहाग्निना ज्वलन्ती च न जीवामि,

[अवचूरिका]

[१०५] हे पथिक! अहं मदनायुधबाधिता संदेशकं सविस्तरं कथि(थयि)तुं न शक्नोमि, परमिमामवस्थां सकलां कान्ताय कथय। तामाह–अङ्गे भङ्गः, नितरामरतिः, निशि जागरः, विहलङ्घला गतिर्मार्गे चलन्त्या आलस्येन ॥

[१०६] धम्मिल्लस्य संवरणं कुसुमैर्न रचितम्, नेत्रयोर्धृतं कज्जलं कपोलमार्गे गलति, यत्प्रियागमास(श)या पलं–मांसं देहे चटति, तद्विरहाग्निना झलकितं–भस्मीकृतं द्विगुणं झटति ॥

इत्थंतरि पुण पुणवि[1] तेणि[2] पहिय [3]धरेवि मणु,
फुल्लउ[4] भणियउ[5] दीहरच्छि[6] णियणयण फुसेविणु ॥ १०७ ॥

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सुन्नारह जिम मह हियउ, पिय[7] उक्किंख करेइ[8] ।
विरहहुयासि दहेवि करि, आसाजलि सिंचेइ[9] ॥ १०८ ॥

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पहिउ[10] भणइ पहि जंत अमंगलु[11] मह[12] म करि[13],
रुयवि[14] रुयवि पुणरुत्त[15] वाह संवरिवि धरि ।
पहिय ! होउ तुह[16] इच्छ[17] अज्ज सिज्झउ गमणु,
मइ न रुन्नु विरहग्गिधूम लोयणसवणु ॥ १०९ ॥

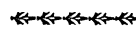
1 A C पुणरवि पहिय । 2 A C नास्ति 'तेणि' । 3 A धारवि; C धरेविणु । 4 A फुलउ । 5 A C भणिउ । 6 A दीहअच्छि; B दीहच्छि । 7 C पय । 8 A उकिंषि करेइ; C उक्किंखरेइ । 9 A संचेइ । 10 C पहिय । 11 C अमंगल । 12 C महु । 13 B करहि । 14 C रुइवि । 15 C पुणरत्त । 16 A तुय । 17 B इच्छिउ ।

[टिप्पनकरूपा व्याख्या]

न मृ(म्रि)यते; धुक्खंती अग्निरिव तिष्ठामि । अत्रान्तरे, पथिकं मनो धृत्वा, पुनः पुनरपि नेत्रे स्पृष्ट्वा, फुल्लको भणितः ॥ १०७ ॥

[१०८] हे प्रिय ! मम हृदयं स्वर्णकारवद् वर्त्तते । यथा स्वर्णकारः प्रियोत्कण्ठया–अभीष्टलाभेच्छया स्वर्णमग्निना दग्ध्वा, जल(ले)न सिञ्चति, तथा शरीरस्वर्णं प्रियविरहस्मरणेनाग्निना दग्धम्, पुनः सङ्गमाशाजलेन सिञ्चितम् ॥ १०८ ॥

[१०९] पथिको भणति–व्रजतः पथि ममामङ्गलं मा कुरु, रुदित्वा रुदित्वा । पुनरश्रूणि संवर । सा प्राह–पथिक ! तवेप्सितं भवतु । अद्य गमनं सिद्ध्यतु । मया न रुदितम् । विरहाग्नेर्धूमाधिकत्वाल्लोचनश्र(स्र)वणं जातम् ॥ १०९ ॥

[अवचूरिका]

[१०७] आशाजलेन सिक्ता विरहाग्निना ज्वलन्ती न च जीवामि, नो मरामि, किन्त्वग्निरिव धुखन्ती तिष्ठामि । अत्रान्तरे मनो धीरयित्वा, नेत्रे स्पृष्ट्वा, पु(फु)लको भणितः ॥

[१०८] हे प्रिय ! मम हृदयं स्वर्णकारवद् वर्त्तते । यथा स्वर्णकारः प्रियोत्कण्ठया–अभीष्टलाभेच्छया स्वर्णमग्निना दग्ध्वा जलेन सिञ्चति, तथा शरीरस्वर्णं प्रियविरहाग्निना दग्ध्वा पुनः सङ्गमाशाजलेन सिञ्चति ॥

[१०९] पथिको भणति–पथि व्रजतो म[म] माऽमङ्गलं कुरु । रुदित्वा पुनरश्रूणि संवर । सा प्राह–तवेप्सितं भवतु । अद्य गमनं प्रसिध्यतु । मया नो रुदितम् । विरहाग्नेर्धूमाधिकत्वाल्लोचनात् स्रवणं जातम् ॥

पहिउ भणइ पसयच्छि[1] ! तुरियउ किं वज्जरहि,
रवि [2]दिणसेसि[3] पहुत्तु पइुंजहि[4] दय करहि ।
जाहि[5] पहिय ! तुह[6] मंगलु[7] होउ[8] पुणन्नवउ,
पियह कहिय हिव[9] इक्क [10]मडिल अन्नु[11] चूडिलउ ॥ ११० ॥

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तणु[12] दीउन्हसासि सोसिज्जइ[13],
अंसुजलोहु णेय सो सिज्जइ ।
हियउ पउक्कु[14] पडिउ दीवंतरि,
णाइ पतंगु पडिउ[15] दीवंतरि ॥ १११ ॥

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1 A पसच्छि; B पसियच्छि । 2 B दिणि° । 3 C °सेस । 4 C पइुजय । 5 C जहि । 6 A तुय; B तुव । 7 C मंगल । 8 C हो । 9 A नास्ति 'हिव' । 10 A इक अडिल्ल । 11 B C अनु; A अन्नु तह । 12 C तिणु । 13 B °सिजइं । 14 C पडिक्कु । 15 A B **'पडिउ पियंगु णाइ दीवंतरि'** एतादृशः पाठः ।

[टिप्पनकरूपा व्याख्या]

[११०] पथिको भणति – हे प्रसृतिप्रमाणलोचने ! तु(त्व)रितं कथय, किं संदेशकं दास्यसि । रविः – सूर्यः, अस्तं आयातः । ममोपरि दयां कृत्वा प्रेषय । सा आर्शी (°शिषं)दत्त्वा कथयति – जा(या)हि त्वम् । तव पुनः पुनर्नवो मङ्गलो भवतु । मम प्रियस्याग्रे एकं अ(म)डिल्लं अन्यत् चूडिलकं कथनीयम् ॥ ११० ॥

[१११] तनु दीर्घोष्णु(ष्ण)श्वासैः सोख्य(शुष्य)ते, अश्रुजलौघस्तु तस्मादुत्पन्नोऽपि न च सो(शु)ष्यते – इति महदाश्चर्यम् । मम हृदयं द्वीपान्तरे पतितं – शून्यं जातमित्यर्थः । मन्ये पतङ्गो द्वी(दी)पमध्ये पतितः, सोऽपि मृ(म्रि)यते ॥ १११ ॥

मडिल्लच्छन्दः । तल्लक्षणम् –

"जमक्कु होइ जहि बिहु पय जुत्तउ । मडिल्लछंदु तं अज्जुणि वुत्तउ ॥"

[अवचूरिका]

[११०] पथिको भणति – हे प्रसृताक्षि ! त्वरितं किञ्चिद् वद । रविर्दिनशेषं प्राप्तः । दयां कृत्वा मां विसर्जय । सा प्राह – हे पथिक ! व्रज, तव पुनर्णवं माङ्गल्यं भवतु । प्रियायैकां अ(म)डिल्लां अन्यत् चूडिलकं च वदेः ॥

[१११] तनु दीर्घोष्णश्वासैः सोख्य(शुष्य)ते । असु(अश्रु)जलौघस्तु तस्मादुत्पन्नोऽपि न च शुष्यत इति नादाश्चं (? महदाश्चर्यम्) । मम हृदयं द्वीपान्तरे पतितं – शून्यं जातमित्यर्थः । मन्ये पतङ्गो दीपमध्ये पतितः । सोऽपि म्रियते ॥

उत्तरायणि [1]वड्ढिहि दिवस,
णिसि दक्खिण[2] इहु[3] पुव्व[4] णिउइउ[5] ।
दुच्चिय वड्ढहि[6] जत्थ पिय,
इहु तीयउ विरहायणु[8] होइयउ ॥ ११२ ॥

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गयउ दिवसु थिउ सेसु पहिय ! गमु[9] मिल्हियइ,
णिसि अत्थमु[10] बोलेवि दिवसि[11] पुणु[12] चल्लियइ ।
बिंबाहरि[13] दिण[14] बिंब[15] जुन्ह[16] गोसिहि[17] बलइ[18],
तो [19]जाइअइ अ कज्जि मइ[20] अइआवलइ*,
जइ न रहहि इणि ठाइ[21] पहिय ! इच्छहि गमणु[22],
चूडिल्लउ खडहडउ पियह गाहाइ[23] भणु ॥ ११३ ॥

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1 C बढहि । 2 C दक्षिण; B दक्षण । 3 C इय । 4 C पुव्वि । 5 C निउयउ । 6 A वत्थहि । 7 A लीयउ । 8 A विरहाइणु; C तुअ विरहायण । 9 C गम । 10 C अत्थिमु । 11 C दिविसि । 12 C पुणि । 13 B बिंबाहर । 14 B C दिणि । 15 C बिंबु । 16 C जुनु । 17 B गोसहिं । 18 C चलइ । 19 A जायइ अकज्जि । 20 B ममइ; A मइ अ । * C आदर्शे एषः पादः **'रइणि तो जाइ हउ कज्जिहिं आवलउ'** एतादृशो लभ्यते । 21 B C ठाइं । 22 B गवणु । 23 A गाइं भमणु ।

[टिप्पनकरूपा व्याख्या]

[११२] सर्वकालस(स्य) दुःखतामाह–उत्तरायणे दिवसा वर्द्धन्ते रात्रयो हीयन्ते, दक्षिणायने रात्रयो वर्द्धन्ते दिवसा हीयन्ते । यत्र द्वे वर्धेते तन्मन्ये एषः त्रि(तृ)तीय[ः] विरहायनो जातः । द्वयोर्हानौ तुर्यः सुखायनः, चकारात् ॥ ११२ ॥
चोडियालकच्छन्दः । तल्लक्षणम्–

"दोहाछंदु जि दु दलु पढि मत्त ठविज्जहिं पंच सु केहा ।
चूडिल्लउ तं बुह मुणहु गुरुहु पयंपइ सच्चु सु एहा ॥"

दोधकच्छन्दसं पठित्वा प्रान्ते प्रान्ते पञ्च पञ्च मात्रा न्यस्यन्ते । चोडियालको भवति ॥

[११३] दिवसो गतः, स्थितः शेखः(षः) । हे पथिक ! गमनं मुच्यताम् । निशां

[अवचूरिका]

[११२] उत्तरायणे दिवसा वर्धन्ते, रात्रयो हीयन्ते; दक्षिणायने रात्रयो वर्धन्ते न दिवसाः । यत्र द्वे वर्धेते तन्मन्ये–एषस्तृतीयो विरहायनो जातः । द्वयोर्हानौ तुर्यः सुखायनश्चकारात् ॥

[११३] हे पथिक ! दिवसो गतः–स्थितशेषो जातः । गमनं मुच्यताम् । निश्यस्तमनं

फलु[1] विरहग्गि पवासि तुअ[2],
पाइउ अम्हिहि[3] जाइ पियह भणु ।
चिरु[4] जीवं तउ लद्धु वरु,
हुअउ संवच्छरतुल्लउ[5] इक्कु दिणु ॥ ११४ ॥

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जइ पिम्मविओय[6] विसुंठलयं हियर्य,
जइ अंगु [7]अणंगसरेहि हयं णिहुयं ।
जइ बाहजलोह[8]कवोलरयं णयणं,
जइ णिच्च मणंमि वियंभिययं मयणं[9] ॥ ११५ ॥

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1 A फल । 2 A तुय । 3 A अम्हह । 4 A चिर । 5 C समरतुल्लउ । 6 A विओइ । 7 C अणंगु स° । 8 B C कओल° । 9 B णिच्च मणं वियंभिय मयणं ।

[टिप्पनकरूपा व्याख्या]

निर्गमयित्वा वासरे पुनश्चल्यताम् । पथिकः प्राह – बिम्बाधरे ! दिनबिम्बज्योत्स्ना गोसे – प्रभाते ज्वलति । अतः कारणाद् रात्रावेव कार्ये उत्सुके मया गम्यते । पुनः सा प्राह – हे पथिक ! यद्यस्मिन् स्थाने न तिष्ठसि – गमनमिच्छसि, तदा एकं चूडिलकं खडहडं च गाथां भणेः ॥ ११३ ॥

[११४] हे प्रिय ! तव प्रवासे विरहाग्नेः सकाशात् फलं प्राप्तं इति गत्वा प्रियं भण । किं तत् – चिरंजीवी वरः प्राप्तः । यदेकोऽपि वासरः संवत्सरप्रमाणो जातः ॥ ११४ ॥

[११५]......[अस्य पद्यस्य व्याख्या नोपलभ्यते मूलादर्शे ।]

[अवचूरिका]

बोलयित्वा – निर्गमयित्वा, दिवसे पुनश्चल्यताम् । हे बिम्बाधरे ! दिनबिम्बज्योत्स्ना – आतापो गोसे – प्रभाते ज्वलति । मयाऽत्यौत्सुक्ये कार्ये गम्यते । पुनः सा प्राह – यद्यस्मिन् स्थाने न तिष्ठसि, हे पथिक ! यदि गमनमिच्छसि, तदा चूडिल्लकं, खडहडकं, गाथां च प्रियाय भणेः ॥

खडहडच्छन्दोलक्षणं यथा –

सगणा इअ वीस य छंद धुअं भणिर्य, लहु चालीस वीस गुरू सुमणोहरयं ।
खडहडयणामेहि णिच्चु पसिद्धपयं, अइवलइणामि दुईय य तं कहिय ॥ १ ॥

[११४] हे प्रिय ! तव प्रवासे विरहाग्नेः फलं प्राप्तमिति गत्वा प्रियं भण । किं तत् ? चिरंजीवी वरः प्राप्तः । यदेकोऽपि वासरः संवत्सरतुल्यो जातः ॥

[११५] यदि मे प्रियवियोगे हृदयं विसंस्थूलम्, यद्यङ्गमनङ्गशरैर्निभृतं यथा हतम्, यदि बाष्पजलौघकपोलरतं नेत्रम्, यदि मनसि नित्यमपि मदनं विजृम्भितम्, तथापि जीव्यते ॥

ता पहिय ! केम णिसि समए पाविज्जइ निवइ य[1] तह णिद्द ।
जीविज्जइ जं पियविरहणीहि दिवसाइ तं चुज्जं ॥ ११६ ॥

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पहिउ भणइ कणयंगि ! सयलु[3] जं तुम्हि कहिउ,
अन्नइ जं मइ दिट्ठु[4] पयासिसु तं अहिउ ।
पउमदलच्छि पलट्टिहि[5] इच्छहि णियभुवणु[6],
हउं[7] पुणि मग्गि पयट्टउ भंजि म मह गमणु[8] ।
पुव्वदिसिहि[9] तमु पसरिउ, रवि अत्थमणि[10] गउ ।
णिसि कट्ठिहि गम्मियइ, मग्गु दुग्गमु[11] सभउ ॥ ११७ ॥

1 B C निव्वुईय । 2 C दिवसे वि । 3 C सयल । 4 B इंट्ठु । 5 A पलट्टहि; B पलुट्टहिं । 6 C °भुवण । 7 A हउ । 8 B गवणु । 9 B पुव्वदिसउ । 10 B अत्थवणि । 11 C अइदुग्गु भउ ।

[टिप्पनकरूपा व्याख्या]

एतत् खडहडच्छन्दः । लक्षणम् –

"सगणा इय वीस य छंदु धुवं भणियं, लहु चालीस [वीस] गुरू सुमणोहरयं ।
खडहडयनामेहि निच्च पसिद्धपयं, अइवल्लहु नामि दुईय य तं कहियं ॥"

विंशतिः सगणाः, लघु चत्वारिंशत्, विंशतिः गुरवः । अतिवल्लहो नाम – द्वितीयं नाम ।

[११६] तावत् हे **पथिक ! निशि निर्वृति[:] निद्रा च कथं प्राप्यते । यत् प्रियविरहिताभिः कैश्चित् (केचिद्) दिवसाः जीव्यन्ते तदेवाश्चर्यम् ॥ ११६ ॥**

[११७] **पथिको भणति – हे कनकाङ्गि ! यत् त्वया सकलं कथितम्, अन्यत् यन्मया दृष्टं वृत्तान्तम्, तस्मादधिकं प्रकाशयिष्ये । हे पद्मदलाक्षि ! निजभवने प्रयाहि । अहं पुनर्मार्गे प्रवर्त्तामि । मम कृते मार्गो दुर्गमो वर्तते, अन्यच्च सभयः ॥ ११७ ॥**

[अवचूरिका]

[११६] तावद् हे पथिक ! निशि निर्वृत्तिः, निद्रा च कथं प्रयाति(प्राप्यते), यत् प्रियविरहिताभिः केचिद्दिवसा जीव्यते तदेवाश्चर्यम् ॥

[११७] पथिको भणति – हे कनकाङ्गि ! यद्भवत्या सकलं कथितम्, अन्यद् यन्मया दृष्टम्, तत् सविशेषं प्रकाशयिष्ये । हे पद्मदलाक्षि ! व्याघुट्ट, निजभवनं वाञ्छय । अहं मार्गे प्रवर्तामि । मम गमनं मा भञ्जय । पूर्वदिशस्तमः प्रसृतम् । रविरस्तमनं गतः । निशि कष्टेन गम्यते । मार्गो दुर्गमः सभयश्च ॥

पहियवयण[1] आयन्निवि[2] पिम्मविओंइरिय[3],
ससि उसासु दीहुन्हउ पुण खामोयरिय[4],
अंसुकणोहु कवोलि[5] जु किम्मइ[6] कुइ रहइ,
णं विद्दुमपुंजोवरि मुत्तिउ सुइ सहइ[7] ।
कहइ रुवइ[8] विलवंती पियपावासहइ[9],
भणइ[10] कहिय[11] तह पियह इक्कु[12] खंधउ दुवइ[13] ॥११८॥

*

मह[14] हियय [15]रयणनिही, महियं गुरुमंदरेण तं णिच्चं† ।
उम्मूलियं असेसं, सुहरयणं[16] कड्ढियं[17] च तुह पिम्मे ॥ ११९ ॥

1 A वयणु । 2 C आयन्नवि । 3 A °विउइरिय; B वियोउरिय । 4 A खामोइरिय । 5 C कउलि; B कवोलिहि । 6 C केमइ । 7 B महइं । 8 B सयइ । 9 C °पावासहय; B °पवासह । 10 B भणइं । 11 B कहिय सहिय तर । 12 A इक्क; B इत्थकु । 13 C दुवय । 14 B मम । 15 C रइणि° । † A आदर्शे 'महियं तुह विरहमंदरे णिच्चं ।' एतादृशः पाठः । 16 C °रइणं; B °रयणा । 17 A B कड्ढियाइं ।

[टिप्पनकरूपा व्याख्या]

[११८] पथिकवचनं श्रुत्वा प्रेमिवियोगितया क्षामोदर्या दीर्घोस्न(ष्ण)श्वासो मुक्तः । तस्मिन्नवसरे अश्रुकण(णो) यः कोऽपि कपोले तिष्ठति, तन्मन्ये विद्रुमपुञ्जोपरि मौक्तिकं सो(शो)भते । ततः प्रियप्रवासहता रोदिति विलपन्ती पथिकाय कथयति-एकं स्कन्धकं दुवइयं च प्रियं वदेः ॥ ११८ ॥

[११९] मम हि(हृ)दयमेव रत्ननिधिः । तत् तव गुरुविरहमन्दरेण नित्यं मथितम् । उन्मूल्य सुखरत्नं समग्रं निष्कासितम् ॥ ११९ ॥

द्विपदीछन्दः । तल्लक्षणम्-

पढमगणे कलछक्कं चउक्कला पंच हुंति कमलंता ।
गुरुमज्झसव्वलहुया दुवईए बीयछट्ठंसा ॥ १ ॥

[अवचूरिका]

[११८] पथिकवचनं श्रुत्वा प्रेमविउ(यो)गतया क्षामोदर्या दीर्घोष्णः श्वासो मुक्तः । तस्मिन्नवसरेऽश्रुकणो यः कोऽपि कपोले तिष्ठति, तन्मन्ये विद्रुमपुञ्जोपरि मौक्तिकं शोभते । ततः प्रियप्रवासहता रोद(दि)ति विलवं(पं)ती पथिकाय कथयति-हे पथिक ! एकं स्कन्धकं दुवयं च प्रियं-भर्त्तारं वदेः ॥

[११९] मम हृदयमेव रत्ननिधिः । तत्तव गुरुविरहमन्दरेण नित्यं मथितम् । उन्मूल्य सुखरत्नं निष्काशितम् ॥

मयणसमीरविहुय[1] विरहाणल[2] दिट्ठिफुलिंगणिब्भरो,
दुसह[3] फुरंत तिव्व मह हियइ[4] निरंतर झाल[5]दुद्धरो[6] ।
अणरइछारुछित्तु पच्चिल्लइ तज्जइ ताम दड्ढए[7],
इहु अच्चरिउ तुज्झ[8] उक्कंठि सरोरुह[9] अम्ह वड्ढए ॥ १२० ॥

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खंधउ दुवइ[10] सुणेवि[11] अंगु रोमंचियउ,
णेय पिम्म[12] परिवडिउ[13] पहिउ मणि[14] रंजियउ[15] ।
तह [16]पय जंपइ मियनयणि सुणिहि[17] धीरि[18] खणु[19],
किहु पुच्छउ ससिवयणि पयासहि[20] फुड[21] वयणु ॥१२१॥

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1 A °विहूय° । 2 B °हानलि । 3 B C दुसहु फुरंतु । 4 C हियय । 5 B झालं । 6 C दुद्धरे । 7 B दइयए । 8 A तुम्ह । 9 C सरोसहु । 10 A दुवेइ । 11 B सुणेविणु । 12 B पिमु । 13 C परिवडियउ । 14 A मण । 15 B रंन्चियउ । 16 A C तह जंपइ । 17 A सुणि तह; C सुणहि । 18 C धीरयसु । 19 A C खण । 20 B पयासइ । 21 B फुड्ड ।

[टिप्पनकरूपा व्याख्या]

[१२०] मदनसमीरणेन विधूतो विरहानलो वर्त्तते । कीदृशः – दु(दृ)ष्टिफुलिंगैः निर्भरः – भृत इत्यर्थः । तीव्रं मम हि(हृ)दये स्फुरन् ज्वलन् । पुनः कीदृशः – नि[रं]-तरज्वालादुर्धरः । पुनः – अरतिरक्षायुक्तः । मां परलोकाय प्रेरयति । तदकुर्वन्तीं तर्जयति वर्द्धते । परमेतदाश्चर्यं तवोत्कण्ठया सरोरुहं वर्द्धते । अग्नौ कमलं कथं वर्द्धते ? – अत्र तु सरोरुहं श्वासः (श्वासम्) ॥ १२० ॥

[१२१] स पथिकः खन्धकं दुपदीं च श्रुत्वा, अङ्गे रोमाञ्चकञ्चुको बभूव । तथा प्रेमो(म) न गतः(तम्) । तया पथिकस्य मनो रञ्जितः(तम्) । तथापि हे मृगनेत्रे ! मनो धीरय(यि)त्वा कानिचित् पदानि जल्प । पुनः, तथाऽहं किञ्चित् पृच्छामि । यदि शशिवदने ! स्फुटं – प्रकटं प्रजल्पसि ॥ १२१ ॥

[अवचूरिका]

[१२०] मदनसमीरणेन विधूतो विरहानलो वर्त्तते । कीदृशः – दृष्टिस्फुलिङ्गैर्निर्भरः – भृत इत्यर्थः । तीव्रं मम हृदये स्फुरन् ज्वलन् । पुनः कीदृशः – निरन्तरज्वालादुर्धरः । पुनररति-रक्षायुक्तः । मां परलोकाय प्रेरयति । तदकुर्वन्तीं लज्ज(तर्ज)यति वर्द्धते दहति च । परमेतदाश्चर्यं तवोत्कण्ठया सरोरुहं वर्द्धते । अत्र तु सरोरुहं श्वासम् ॥

[१२१] स्कन्धं द्विपदीं च श्रुत्वा अङ्गं रोमाञ्चितम्, प्रेम नैव परिपतितम् । पथिको मनसि रञ्जितः । तां प्रति जल्पति – शृणु, क्षणं धीरा भव, हे शशिवदने ! किमपि पृच्छामि, स्फुटं – प्रकटं यदि प्रकाशयसि ॥ द्विपदीछन्दोलक्षणं यथा –

"पढमगणे कलछक्कं, चउक्कला पंच हुंति कमलंता ।
गुरुमज्झसव्वलहुया, दुवईए बीयछट्ठंसा ॥"

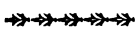
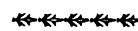
णवघणरेहविणग्गय[1] निम्मल[2] फुरइ करु,
सरय[3] रयणि[4] पच्चक्खु[5] झरंतउ[6] अमियभरु ।
तह चंदह जिणणत्थु[7] पियह संजणिय सुहु,
कइयलग्गि[8] विरहग्गिधूमि[9] झंपियउ[10] मुहु ॥ १२२ ॥
वंककडक्खिहि[11] तिक्खिहि[12] मयणाकोयणिहिं[13],
भणु वट्टहि कइ[14] दियहि झुरंतिहिं[15] लोयणिहिं ।
जालंधरि[16] व सकोमलु[17] अंगु सोसंतियह[18],
हंससरिस सरलयवि गयहि लीलंतियह[19] ॥ १२३ ॥
इम[20] दुक्खह तरलच्छि कांइ[21] तइ[22] अप्पियइ[23],
दुस्सह[24] विरहकरवत्तिहि[25] अंगु करप्पियइ[26] ।

1 C °विणग्गउ । 2 C निम्मलु । 3 A सरइ । 4 A रइणि । 5 A पच्चक्ख । 6 B झुरंतउ । 7 C जिणणत्थ । 8 A कईअ अग्गि । 9 B नास्ति 'धूमि' । 10 C कंपियउ । 11 B C °कडिक्खिहि । 12 A तिक्खि; B तिक्खहि । 13 A मयणुक्कोयणिहि; B C कोइणिहि । 14 A कय । 15 A झुरंतउ । 16 C जालंधर । 17 A B सकोयलु । 18 C सुसंतियह । 19 C लीलंतियहि । 20 B इमइ दुक्ख । 21 A B काइ । 22 A तणु । 23 A अप्पीअइ । 24 C दुसहु विरहु । 25 C करवित्तिहि । 26 A करीप्पीअइ ।

[टिप्पनकरूपा व्याख्या]

[१२२] नूतनमेघरेखाविनिर्गतचन्द्रवद् निर्म्मलं तव वदनं वर्त्तते । यथा रजन्यां प्रत्त(त्य)क्षो अमृतकरो अमृतं झू(झ)रन् सो(शो)भते । तद् वदनं चन्द्रसदृक्षं कं दिनमारभ्य विरहाग्नौ झपितः(तम्)–श्यामीकृत(तम्) इत्यर्थः ॥ १२२ ॥

[१२३] वद कं दिनमारभ्य वक्रकटाक्षतीक्ष्णाभ्यां मदेन कूणिताभ्यां वर्षन्ती वर्त्तसे । कदलीवत् सकोमलदलं अङ्गं शोषयन्ती, हंससदृक्षां सलिलां गतिं सरलयन्ती कं दिनमारभ्य वर्त्तसे ॥ १२३ ॥

[१२४] कं दिनमारभ्य एवं दुरका(दुःखा)य तरलाक्षि ! त्वया निजात्मा अर्प्यते ।

[अवचूरिका]

[१२२] नवघनरेखाविनिर्गतनिर्मलस्फुरत्करः शरद्रजन्यां प्रत्यक्षममृतभरं क्षरन् एवंविधो यश्चन्द्रः, तस्य जयनार्थं प्रियस्य संजनितसुखमेवं विशिष्टं मुखं कं दिनमारभ्य विरहाग्निधूम्रेण झम्पितम् ॥

[१२३] वक्रकटाक्षतीक्ष्णाभ्यां मदनाकोचनाभ्यामेवंविधाभ्यां लोचनाभ्यां भण कं दिनमारभ्य क्षरन्त्यां वर्तसे । जालन्धरी=कदलीवत् सकोमलमङ्गं शोषयन्ती वर्तसे । हंससदृक्षां गतिं सरलां कृत्वा लीलयन्ती वर्तसे । प्रायः स्त्रियः सकामा वक्रगतयः ॥

[१२४] हे तरलाक्षि ! एवं–पूर्वोक्तप्रकारेण, त्वया–भवत्या अङ्गं दुःखाय किमित्यर्प्यते ।

[1]हरिसुयबाणखुरप्पिहि[2] कइ दिण[3] मणु पहउ,
भणु कइ कालि[4] पडुत्तउ[5] सुंदरि तुअ[6] सुहउ ॥ १२४ ॥

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पहियवयण आइन्निवि दीहरलोयणिहि ।
पढियउ[7] गाहचउक्कउ[8] मयणाकोयणिहि[9] ॥ १२५ ॥
[अर्द्धम्, कुलकं पञ्चभिः ।]

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आएहि[10] पहिय किं पुच्छिएण[11] मह पियपवाससदियहेण[12] ।
हरिऊण जत्थ सुक्खं लद्धं दुक्खाण पडिवट्टं[13] ॥ १२६ ॥

1 C हरसुइ° । 2 A °खरप्पिहि; B °खुरषुप्पहि । 3 A कइ दिणु; C कइदिणि मुण । 4 A काल । 5 C पडत्तउ । 6 B तुय; C सुह । 7 A पढिउ । 8 B °चउकु । 9 A मइणकोइणिहिं; C मयणुको° । 10 B अइएह । 11 C पुच्छिएहिं । 12 C दियहेहिं । 13 A पडिवत्तं ।

[टिप्पनकरूपा व्याख्या]

विरहक[र]पत्रैः, अङ्गं किमिति कल्प(कर्प्य)ते । हरिसुतः–कन्दर्प्पः, तस्य बाणक्षुरप्रैः कं दिनमारभ्य मनः प्रहतम् । कस्मिन् दिने तव भर्त्ता प्रचलितः ॥ १२४ ॥

[१२५] एवं पथिकेन पृच्छा कृता, इति प्रथमे(मम्) । घनरेखाविनिर्गतशारदशशिजयनार्थं 'समुद्दं' स्वमुखं भवत्या कं दिनमारभ्य विरहाग्निना झम्पितम्, इति द्वितीय [प्रश्नम्] । लोचनाभ्यां अश्रु क्षरन्त्या कदलीसमानं देहं सोख(शोष)यन्त्या कानि (कति ?)दिनानि जातानि, इति तृतीयप्रश्नम् । एवं दुःखायात्मा किमिति प्रदीयते, कन्दर्प्प[ती]क्ष्णक्षुरप्रैः कदा मनः प्रहतम्, त्वत्पतिः कदा प्रस्थितः, इति चतुर्थप्रश्नम् । पथिकवचनं श्रुत्वा दीर्घाक्षा(क्ष्या) गाथाचतुष्कं पठितम्, इति पञ्चमम् ॥ १२५ ॥

[१२६] हे पथिक ! मत्प्रियप्रवासदिनेन पृष्टेन किम् । यस्मिन् दिने सौख्यं त्याज्य(त्यक्त्वा) दुःखानां प्रतिपट्टं प्राप्तम् ॥ १२६ ॥

[अवचूरिका]

दुःसहविरहकरपत्रेण अङ्गं किमिति कर्प्यते–खण्ड्यते । हरिसुतस्य–कन्दर्पस्य [बाण]क्षुरप्रैः कं दिनमारभ्य, ते–तव मनः प्रहतम् । हे सुन्दरि ! भण, तव सुभगः–भर्त्ता कस्मिन् दिने प्रस्थितः ॥

[१२५] पथिकवचनं श्रुत्वा दीर्घाक्ष्या गाथाचतुष्कं पठितम् ॥

[१२६] हे पथिक ! आकर्णय, मत्प्रियप्रवासदिवसेन पृष्टेन किम् । यस्मिन् सौख्यं त्यज (त्यक्त्वा) दुःखानां प्रतिपट्टं प्राप्तम् ॥

ता कहसु तेण किं सुमरिएण विच्छेयजालजलणेण* ।
जं[1] गओ खणद्धमत्तो णामं मा तस्स दियहस्स ॥ १२७ ॥
जत्थ गओ सो सुहओ तद्दिह[2] दिवसाउ अम्ह अणियत्ती ।
णिच्छउ हियए पंथिय कालो कालु व्व परिणमइ ॥ १२८ ॥
मुक्काऽहं जत्थ पिए[3] डज्झउ गिम्हानलेण सो गिम्हो ।
मलयगिरिसोसणेण[4] य सोसिज्जउ सोसिया[5] जेण ॥ १२९ ॥

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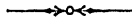
* C आदर्शे 'जालियविओयजलणेणं' एतादृशः पाठः । 1 B जत्थ । 2 B तद्दिहु; C तद्दिय । 3 C पिएण । 4 C मलयगिरिसिणेण; B मलयगिरिसो° । 5 B सोसियं ।

[टिप्पनकरूपा व्याख्या]

[१२७] तावत् कथय – तेन दिवसेन ज्वालितवियोगाग्निना स्मृतेन किम् । यस्मिन् क्षणार्धमात्रे स गतः । अतस्तस्य दिवसस्य नाम मा गृह्णीयाः ॥ १२७ ॥

[१२८] यद्दिनमारभ्य स सुहृदो भर्त्ता प्रस्थितः, तद्दिनमारभ्यास्माकं अनिवृत्तिर्या(र्जा)ता । भो पथिक ! स कालः – दिवसः कालवन्निश्चितं ह्वि(हृ)दये परिणमति ॥ १२८ ॥

[१२९] यत्र ग्रीष्मे प्रियेणाहं मुक्ता, स ग्रीष्मः ग्रीष्मानलेन दह्यतु । मलयाचलसोषन(शोषण)पवनैः स शोष्यतु येनाहं शोषिता ॥ १२९ ॥

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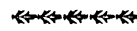
॥ इति संदेशरासकवृत्तौ श्रीदेवेन्द्रसूरिशिष्य वा० श्रीलक्ष्मीचन्द्रविरचितायां संदेशप्रदाननाम द्वितीयः प्रक्रमः ॥

*

[अवचूरिका]

[१२७] तावत् कथय – तेन दिवसेन ज्वालितवियोगाग्निना स्मृतेन किम् । यस्मिन् क्षणार्धेन स गतः । अतस्तस्य दिवसस्य नाम मा गृह्णीयाः ॥

[१२८] यस्मिन् दिने स गतस्तस्माद्दिनादस्माकमनवृ(निर्वृ)त्तिर्जाता । निश्चितं हे पथिक ! अस्मद्धृदये कालः – समयः काल इव परिणमति ॥

[१२९] यत्र – यस्मिन्निदाघे अहं प्रियेण मुक्ता, स ग्रीष्मो ग्रीष्मानलेन – रौद्रवैश्वानरेण दह्यताम्, स ग्रीष्मः श्रीखण्डशोषणेन शुष्यतु, येन ग्रीष्मेण शोषिता ॥

— ३ तृतीयः प्रक्रमः —

[अतो ग्रीष्मवर्णनम् ।]

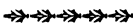
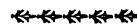
णवगिम्हागमि पहिय[1] णाहु[2] जं पवसियउ[3],
करवि[4] करंजुलि सुहसमूह[5] मह णिवसियउ† ।
तसु[6] अणुअंचि[7] पलुट्टि[8] विरहहवितविय[9] तणु,
वलिवि पत्त[10] णियभुयणि विसंठुल[11] विहलमणु[12] ॥ १३० ॥

तह अणरइ रणरणउ[13] असुहु असहंतियहं[14],
दुस्सहु मलयसमीरणु मयणाकंतियहं[15] ।
विसमझाल झलकंत जलंतिय तिव्वयर,
महियलि[16] वणतिणदहण तवंति य तरणिकर[17] ॥१३१॥

1 C पहिए । 2 C गह । 3 C पविसिउ । 4 B करिवि । 5 B °समुहु । † C आदर्शे पतित एष पादः । 6 A तणु । 7 B °अंचु । 8 B पलुट्टवि । 9 A °तविउ । 10 C पत्ति । 11 C विहुलमण । 12 A °मणि । 13 C रणारणउ । 14 C असहंतयहं । 15 C मयणकंतयहं । 16 B महियल । 17 B तिव्वकर ।

[टिप्पनकरूपा व्याख्या]

[१३०] अथ ग्रीष्मर्तुवर्णनं कविराह – 'णवगिम्हा०' – हे पथिक ! नवग्रीष्मागमे नाथः प्रवसितः, तदैवाञ्जलिं कृत्वा – हास्यनमस्कारं कृत्वा सुखमपि प्रवसितम् । तदनु व्याघुट्य विरहाग्नितापिततनुषी विसंस्थुल – विह्वलव्याकुलमानसा गृहमागता ॥ १३० ॥

[१३१] तथा अरतिं रणरणकं असुक्खं(खं) च सहन्त्या मम मदनार्त्ताया मलयसमीरणो दुःसहो बभूव । तथा तरणिकरा विषमज्वालया ज्वलन्तमहीतलवनतृणदाहकास्तपन्ते ॥ १३१ ॥

[अवचूरिका]

[१३०] अतो ग्रीष्मर्त्तुं व्याचख्यासुराह – 'णवगिम्हा०' – हे पथिक ! नवग्रीष्मकालागमे नाथः प्रवशि(सि)तः । तदैवाञ्जलिं कृत्वा – हास्यनमस्कारं कृत्वा सुखमपि प्रवशि(सि)तम् । तदनु व्याघुट्य विरहाग्नितापिततनुषी विसंस्थुला विह्वलव्याकुलमानसा गृहमागता ॥

[१३१] तथा – अरतिं रणरणकं असुखं च सहन्त्या मम मदनार्त्ताया मलयसमीरणो दुःसहो बभूव । तथा तरणिकरा विषमज्वालया ज्वलन्तमहीतलवनतृणदाहकास्तपन्ते ॥

जमजीहह णं चंचलु णहयलु[1] लहलहइ,
तडतडयड[2] धर तिडइ ण तेयह[3] भरु सहइ ।
अइउन्हउ [4]वोमयलि पहंजणु जं वहइ[5],
तं झंखरु विरहिणिहि[6] अंगु फरिसिउ[7] दहइ ॥ १३२ ॥
पिउ चावइहि[8] भणिज्जइ नवघण कंखिरिहिं,
सलिलनिवहु[10] तुच्छच्छउ[11] सरइ तरंगिणिहिं ।
फलहारिण उन्नमियउ[12] अइसच्छयइ[13] सुहि,
कुंजरसवणसरिच्छ पहल्लिर[14] गंधवहि[15] ॥ १३३ ॥
तह पत्तिहि संसग्गिहि[16] चूयाकंखिरिय[17],
कीरपंति परिवसइ[18] णिवड[19] णिरंतरिय[20] ।
लइ पल्लव झुल्लंति[21] समुट्ठिय करुणझुणि,
हउ किय णिस्साहार पहिय [22]साहारवणि ॥ १३४ ॥

*　　　　[युग्मम्]

1 A णहीयलु । 2 C तडिइडि । 3 B नेहय; C तेअह । 4 B डोमयलि । 5 B वहइं । 6 B विरहिणीहि; C विरहिणिअंगु । 7 B फरसिउ; C फरिसउ । 8 C वावहि । 9 C किंखिरिहिं । 10 A °निवउ । 11 C तुच्छछहु । 12 C उन्नवियउ । 13 C अइसुच्छह । 14 B पहिल्लिर; C पहुल्लिर । 15 C गंधविहि । 16 B सहसग्गिहि । 17 C वूयाकंखिरिहि । 18 C °वयइ । 19 B निविड । 20 A णिवडंतरिय; C निरंतरिहिं । 21 B झुल्लंत । 22 C साहीर° ।

[टिप्पनकरूपा व्याख्या]

[१३२] वितर्कें चञ्चलं नभस्तलं यमजिह्वावल्लहलहति । त्रडत्रडत्रडदिति धरा सु(शु)ष्यन्ती–शब्दं करोति । तेजोभरं न सहते । अत्युष्णः प्रभञ्जनो वहति । झंखरो डुडुंयालकनामा पवनः विरहिणीनामङ्गं स्पृष्ट्वा दहति ॥ १३२ ॥

[१३३–१३४] नवघनोत्कण्ठितैश्चातकैः "प्रिय प्रिय" इति शब्दो भण्यते स्म । तरङ्गिणीषु सलिलप्रवाह[ः]तुच्छाच्छ[ः] सरति स्म । अथ षट्सु पदेषु सहकार-वर्णनम्–फलभारेणोन्नमितं शुभं सहकारवनं अतिसच्छायति–अधिकं शोभते ।

[अवचूरिका]

[१३२] वितर्कें–चञ्चलं नभस्तलं यमजिह्वावत् लहलहति । त्रडत्रडत्रडदिति धरा शुष्यन्ती–शब्दं करोति । तेजोभरं न सहते । अत्यण्य(त्युष्णः)प्रभञ्जनो व्योमतले वहति । झसरो डुण्डयालकनामा पवनो विरहिणीनामङ्गं स्पृष्ट्वा दहति ॥

[१३३–१३४] नवघनोत्कण्ठितैश्चातकैः "प्रिय प्रिय" इति शब्दो भण्यते स्म । तरङ्गिणीषु सलिलप्रवाह[ः]तुच्छाच्छस्सरति स्म । अथ षट्सु पदेषु सहकारवर्णनम्–फलभारेणोन्नमितं शुभं

हरियंदणु[1] सिसिरत्थु[2] उवरि जं[3] लेवियउ,
तं सिहणह[4] परितवइ अहिउ [5]अहिसेवियउ ।
ठविय विविह विलवंतिय अह तह[6] [7]हारलय,
कुसुममाल तिवि मुयइ[8] झाल तउ[9] हुई सभय ॥ १३५ ॥
णिसि सयणिह[10] जं खित्तु सरीरह[11] सुहजणणु,
विउणउ[12] करइ उवेउ[13] कमलदलसत्थरणु ।
इम सिज्जह उट्टंत पडंत सलज्जिरिहिं[14],
पढिउ वत्थु तह दोहउ[15] पहिय सगग्गिरिहिं[16] ॥ १३६ ॥

1 A हरिचंदणु । 2 A ससिरत्थुउ; C सिसरत्थि । 3 C उवरिज्ज । 4 B सिहणप्परि°; C सिहणोवरि । 5 C अह° । 6 B तहि । 7 B हारि° 8 A मुइयइ; B मुञ्चइ । 9 A हउ; B त । 10 A सयणहं । 11 C सरीरहु । 12 B C विणउ । 13 B उव्वेउ । 14 A B सलज्जरिहिं । 15 C दूहुड । 16 A सगिग्गिरहिं ।

[टिप्पनकरूपा व्याख्या]

अन्यच्च – यत्र कुञ्जरश्रवणसदृक्षेषु गन्धवहेन प्रकम्पितेषु आम्रपत्रेषु, चूतोत्कण्ठिता संसर्गिणी परिवारिता प्रेङ्खोलन्ती कीरपङ्क्तिर्वर्त्तते । ततः करुणध्वनिः समुत्थिता । तां श्रुत्वाऽहं निस्साधारा जाता । तन्मन्ये हे पथिक ! सर्वरञ्जकेनाहं विरञ्जिता ॥ १३३–१३४ ॥

[१३५] हरिचन्दनं यत् शैत्यार्थे उरसि लेपितं तदप्यहिसेवितत्वात् कुचौ तापयति । तथा विविधं विलपन्त्या हारलता कुसुममाला च शैत्यार्थे उरसि न्यस्ते, तेऽपि ज्वालां मुञ्चतः । ततो मरणशङ्किनी सभया जाता ॥ १३५ ॥

[१३६] निसि(शि) शरीरसुखार्थे कमलदलप्रस्तरणं कृतं तदपि द्विगुणमुद्वेगं करोति । एवं स(श)य्यातः उत्तिष्ठन्त्या, निर्बलत्वात् तत्रैव पतन्त्या, वस्तुको दोधकश्च सलज्जया सगद्गदगिरा पठितः ॥ १३६ ॥

[अवचूरिका]

सहकारवनमतिसच्छायमधिकं शोभते । अन्यच्च – यत्र कुञ्जरश्रवणसदृशेषु गन्धवहेन प्रकम्पितेषु आम्रपत्रेषु चूतोत्कण्ठिता संसर्गिणी परिवारिता प्रेङ्खोलन्ती कीरपङ्क्तिर्वर्तते । ततः करुणध्वनिः समुत्थिता । तां श्रुत्वा अहं निराधारा जाता । तन्मे(मन्ये) हे पथिक ! सर्वरञ्जकेन अहं विरञ्जिता ॥ युग्मम् ॥

[१३५] हरिचन्दनं यत्सैला(यच्छैत्या)र्थे उरसि लेपितं तदप्यहिसेवितत्वात् कुचौ तापयति । तथा विविधं विलपन्त्या हारलता कुसुममाला च शैत्यार्थे उरसि न्यस्ते, ते अपि ज्वालां मुञ्चतः । ततो मरणशङ्किनी सभया जाता ॥

[१३६] निशा(शि) रात्रौ शयनीये शरीरसुखजनकं यत्कमलदलस्रस्तरणं कृतं तद्विगुणमुद्वेगं करोति । एवं शय्या(य्या)या उत्तिष्ठन्त्या सलज्जया सगद्गदं यथा भवति तथा वस्तुको दोधकश्च मया पठितः ॥

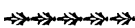
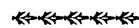
वियसाविय रवियरहि[1] तविहिं[2] अरविय[3] तवणि,
अमियमयूहु ण सुह जणइ[4] दहइ विसजम्मगुणि ।
दसिउ दसणिहिं भुअंगि[5] अंगु चंदणु[6] खयहि[7],
खिवइ हारु खारुब्भवु कुसमसरच्छयहि[8] ।
राईव चंदु चंदणु रयण सिसिर भणिवि जगि[9] संसियहिं[10] ।
उल्हवइ ण केणइ विरहज्झल[11] पुण वि [12]अंग परीहिंसियहिं[13] ॥१३७॥
तणु घणसारिण[14] चंदणिण अलिउ जि किवि चच्चंति[15] ।
पुण वि पिएण व उल्हवइ पियविरहग्गि[16] निभंति ॥ १३८ ॥

*

1 B रविभवहि; C रवियरिहि । 2 C तवहि । 3 C रविय; B अरविताविय । 4 A अमिय अमउ विसु जणइ; C अमिय मओ विहु जणइ । 5 B डसणिहिं दशइ भुयंगु; C डंसउ दुसहु भु° । 6 B चंदणि । 7 A खिवइ; C दहइ । 8 B सरत्थइहिं; C सरिच्छयइ । 9 C जग्गि । 10 B संसइहिं । 11 B विरहुतह; C विरहहव । 12 A अंगि; B अंगु । 13 A °हिंसीअहिं । 14 A °सरिण । 15 B चव्वंति । 16 A विरहिग्गि ।

[टिप्पनकरूपा व्याख्या]

[१३७] अरविय–अरविन्दानि रविकरैः विकसापितानि, तपनगुणत्वात्, तपन्ति, इत्यपि । अमृतमयूषो (°खो) विषेण सह जन्मत्वात् असुखं जनयति । च शब्दाद् दाहयति च । चन्दनं भुजङ्गदशनैः दष्टम्, अतोऽङ्गं क्षि(क्ष)पयति । हारः क्षारोद्भवः, अतोऽङ्गं क्ष(क्षि)पति । केषां कुसुमस(श)रक्षतानाम् । राजीव–चन्द्र–चन्दन–रत्नानि शिशिराणि उच्यन्ते, परं विरहाग्निज्वाला केनापि न विध्याति, अतः पुनरङ्गानि परिहिंस्यन्ते ॥ १३७ ॥

[१३८] ये केचन जनाः तनुः घनसारेण=कर्पूरेण चन्दनेन चर्चयन्ति, तदलीकम् । यतः प्रियवियोगाग्निः प्रिए(ये)णैव विध्याति । ध्रुवं पथिक अत्र भ्रमो न ॥ १३८ ॥ ग्रीष्मवर्णना ॥

[अवचूरिका]

[१३७] अरविन्दानि रविकरैर्विकसापितानि, तपनगुणत्वात्, तपन्ति इत्यपि । अमृतमयूखो विषेण सह जन्मत्वाद् असुखं जनयति दाहयति च । चन्दनं भुजङ्गदशनैर्दष्टमतः अङ्गं क्षपयति । हारः क्षारोद्भवः अतोऽङ्गं क्षिपति, केषां कुसुमशरक्षतानाम् । राजीव–चन्द्र–चन्दन–रत्नानि शिशिराण्युच्यन्ते, परं विरहाग्निज्वाला केनापि न विध्याति । अतोऽङ्गानि परिहिंस्यन्ते ॥

[१३८] एतदलीकं यद् विरहार्त्ता तनुः=शरीरं घनसारेण=कर्पूरेण चन्दनेन चर्चयन्ती–लिम्पयन्ती । पुनर्विरहाग्निः प्रियेणैव निर्भ्रांतं विध्याति ॥ इति ग्रीष्मवर्णना समाप्ता ॥

[अथ वर्षावर्णनम् ।]

इम तवियउ[1] बहु गिंभु कह [2]वि मइ[3] वोलियउ,
पहिय पत्तु पुण[4] पाउसु[5] धिट्ठु ण पत्तु पिउ ।
चउदिसि[6] घोरंधारु पवन्नउ गरुयभरु,
गयणि गुहिरु घुरहुरइ[7] सरोसउ अंबुहरु[8] ॥ १३९ ॥
पउदंडउ[9] पेसिज्जइ[10] झाल [11]झलकंतियइ,
भयभेसिय अइरावइ गयणि खिवंतियइ ।
रसहि सरस वव्वीहिय[12] णिरु तिप्पंति[13] जलि,
बगह[14] रेह णहि रेहइ णवघण जंति[15] तलि ॥ १४० ॥
गिंभ[16] तविण[17] खर ताविय बहु[18] किरणुक्करिहिं[19],
पउ पडंतु पुक्खरहु[20] ण मावइ पुक्खरिहिं[21] ।

1 C तविउ । 2 A कहव; B कह करि । 3 B नास्ति; C मुइ । 4 B पुणु । 5 C पावसुं । 6 A चउदिसु; C चहुदिसि । 7 C घुरुहु° । 8 A B अंबहरु । 9 °डंडउ । 10 C पेसिय । 11 A कलकं° । 12 A वब्बीहिय; B वावीहिय; C वव्वीहयं । 13 B तिव्वंति । 14 A B बयह । 15 C णवघ जंत । 16 B गिम्ह° । 17 C तविणु; B तवणि । 18 B C 'बहु' नास्ति । 19 B किरणुक्करकिरिहि । 20 B पुष्करहु । 21 B पुष्करिहि; C पुखरहि ।

[टिप्पनकरूपा व्याख्या]

[१३९] अथ वर्षावर्णनामाह – एवं ग्रीष्मो बहुतप्तः – अत्युष्णः कष्टं कृत्वा मया निर्गमितः । तदनु वर्षाकालः प्राप्तः, परं धृष्टो न प्रियः । चतुर्दिक्षु घोरान्धकारो गुरुभर(रं) प्रपन्नोऽम्बुधरो गगने सरोसं(षं) यथा गर्जति ॥ १३९ ॥

[१४०] भयभीषणया ऐरावत्या गगने द्योतन्त्या ज्वालावद् देदीप्यमानया पगदण्डगश्चरणमार्गो दृश्यते । बप्पीहकाः सरसं रसन्ति, नितरां जलेन [तृ]प्यन्ति । अन्यच्च – नभसि नवघनतले गच्छन्ती बकानां श्रेणिः शोभते ॥ १४० ॥

[१४१] ग्रीष्मतपनखरतप्तकिरणोत्कर्षसम्बधि पयः पुष्करात् पतत् पुष्करणीषु

[अवचूरिका]

[१३९] अथ वर्षावर्णनमाह – एवं ग्रीष्मो बहुतप्तः – अत्युष्णः कष्टं कृत्वा मया निर्गमितः । तदनु वर्षाकालः प्राप्तः, [परं] धृष्टो न प्रियः । चतुर्दिक्षु घोरान्धकारो गुरुभरं प्रपन्नोऽम्बुधरो गगने सरोषं यथा गर्जति ॥

[१४०] भयभीषणया ऐरावत्या विद्युता गगनं द्योतन्त्या ज्वालावद्देदीप्यमानया पगदण्डश्चरण-मार्गो दृश्यते । बब्बीहकाः सरसं रसन्ति, नितरां जलेन तृप्यन्ति । अन्यच्च – नभसि नवघनतले गच्छन्ती बकानां श्रेणिः शोभते ॥

[१४१] ग्रीष्मतपनखरतप्तकिरणोत्कर्षसम्बन्धि पयः पुष्करावर्तवत् पतत् पुष्करीषु – नदीषु न

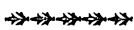
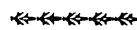
पयहत्थिण किय पहिय पयहिं[1] पवहंतयह[2],
पइ[3] पइ पेसइ[4] करलउ गयणि[5] खिवंतयह[6] ॥ १४१ ॥
णिवडलहरि घणअंतरि संगिहिं[7] दुत्तरिहिं[8],
करि करयलु[9] कल्लोलिहि गज्जिउ वरसरिहिं[10] ।
दिसि पावासुय[11] थक्किय णियकज्जागमिहिं,
गमियइ[12] णाविहिं[13] मग्गु पहिय ण तुरंगमिहिं ॥१४२॥
कद्दमलुल[14] धवलंग विहाविह सज्झरिहि[15],
तडिनए वि[16] पयभरिण अलक्ख सलज्जरिहि[17] ।
हुउ[18] तारायणु अलखु वियंभिउ तमपसरु,
छन्नउ[19] इंदोएहि निरंतरु[20] धर सिहरु[21] ॥१४३॥ [क्षेपक ?]

1 B पइहि; A पहिहि । 2 A पवहंतयहि; B पवहंतियह; C पवहंतियइ । 3 C पय पय । 4 C पेसउ । 5 C गयण । 6 A खिवंतियहि; B खिवंतियह । 7 C संगिण । 8 B C दुत्तरहिं । 9 B कलयलु; C करयरु । 10 C वरसरहि; A सुरवरिहिं । 11 B पवासुइय । 12 C गमियइं । 13 B नाविह । 14 A कईयसलिल; C कद्दमलल्लु । 15 A B °झरहि । 16 B तडिनएहि; A तडविएइ । 17 B सलज्जरहिं; C सलिज्जिरिहि । 18 B हुव; C हुय । 19 B छन्नउइउदोइहि; C छन्नउइदउएहि । 20 B नास्ति । 21 C धरसिहरि; A सिहरधरु ।

[टिप्पनकरूपा व्याख्या]

न माति । यतः–'सहस्रगुणमुच्छष्टु(त्स्रष्टु)मादतं (त्ते) हि रसं रविः' । **तथा च पथि प्रवसन्तः पथिकाः पयोभिः पदत्राणहस्ताः कृताः । गगने विद्युता करलः पगदण्डको दृश्यते, नान्यथा ॥ १४१ ॥**

[१४२] कल्लोलैर्निबिडलहरीघनान्तरसंसर्गेण दुस्तरैर्वरसरितासु गर्जितम् । दिशः प्रवासतः [स्थिताः] । अथ चेत् कार्यागमे प्रवासः, तदा नौभिर्गम्यते न तुरङ्गमैः ॥ १४२ ॥

[१४३] क्षेपकम्–धरा स्त्री मेघभर्त्ता(र्त्रा)गमे, यथा स्त्रीभर्तृसङ्गमे श्रीखण्ड-विलेपनं करोति । पार्श्वावाच्छादयति सलज्जत्वात् । तारा-आयतने–नेत्रे अलक्षे

[अवचूरिका]

माति । यतः–**'सहस्रगुणमुत्स्रष्टुमादत्ते हि रसं रविः'** । तथा च पथि प्रवसन्तः पथिकाः पयोभिः पदत्राणहस्ताः कृताः । गगने विद्युता करलः पगदण्डको दृश्यते, नाऽन्यथा ॥

[१४२] कल्लोलैर्निबिडलहरीघनान्तरसंसर्गेण दुस्तरैर्वरसरितासु गार्जितम्, दिशः प्रवाश(स)तः स्थिताः । अथ चेत् कार्यागमे प्रवासस्तदा नौभिर्गम्यते न तुरङ्गमैः ॥

[१४३] क्षेपकः–धरा स्त्री मेघभर्त्रागमे, यथा स्त्री भर्तृसङ्गमे श्रीखण्डविलेपनं करोति ।

बगु[1] मिल्हवि[2] सलिलद्दहु तरुसिहरिहि चडिउ,
तंडवु[3] करिवि सिहंडिहि[4] [5]वरसिहरिहि रडिउ[6] ।
सलिलिहि[7] वर[8] सालूरिहि फरसिउ[9] रसिउ सरि[10],
कलयलु कियउ कलयंठिहि चडि चूयह[11] सिहरि ॥१४४॥

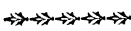
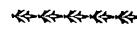
णाय णिवड पह रुद्ध फणिंदिहिं[12] दह[13] दिसिहिं,
हुइय[14] असंचर मग्ग महंत महाविसिहिं[15] ।
पाडलदलपरिखंडणु नीरतरंगभरि,
उरुन्नउ गिरिसिहरिहि हंसिहि करुणसरि ॥ १४५ ॥

1 A बउ । 2 A मिल्हिवि । 3 A तंडउ; C तंडवु । 4 C सिहम्मिहि । 5 C वरु° । 6 C रज्यउ । 7 A सललिहि; C सलिलहि । 8 C वरि । 9 A फरसउ; C फरिसिउ । 10 A B सरु । 11 B चूयहं; C बूयह । 12 C [फ] णिदहिं । 13 C दस । 14 B हुइय । 15 B C महव्विसहिं ।

[टिप्पनकरूपा व्याख्या]

करोति – आच्छादयति । तमःप्रसरमीप्सति । कौसुम्भं वस्त्रं परिदधाति । धरा स्त्री, मेघभर्तृसङ्गम इति विचेष्टितमत्र भावः ॥ १४३ ॥

[१४४] सलिलद्रहं त्यक्त्वा तरुसिष(शिख)रे बकैरारूढम् । ताण्डवं नृत्यं कृत्वा वरसिष(शिख)रिषु – पर्वतेषु शिखण्डिभिः रटितम् । श(स)लिलेषु शालूरैः पुर(परु)षस्वरेण स(श)ब्दितम् । कलकण्ठीभिश्चूतशिखरमारुह्य कलकलशब्दः कृतः ॥ १४४ ॥

[१४५] नागैः – सर्प्पैः फणीन्द्रैः – फणयुक्तैः महाविषैः निबिडं यथा दश[सु]दिक्षु पन्था रुद्धः । मार्गः असञ्चरो जातः । नीरतरङ्गभरेण पडला (पाडल) दलखण्डनं या(जा)तम् । अन्यच्च, हंसैः गिरिसिष(शिख)रे करुणस्वरं यथा रुदितम् ॥ १४५ ॥

[अवचूरिका]

पार्श्वावाच्छादयति, सलज्जत्वात्, तारा-आयतनेऽलक्षे करोति – आच्छादयति, तमः प्रसरमीप्सति, कौसुम्भं वस्त्रं परिदधाति । धरा स्त्री, मेघभर्तृसङ्गम इति विचेष्टितमत्र भावः ॥

[१४४] सलिलद्रहं त्यक्त्वा तरुशिखरे बकैरारूढम् । ताण्डवं नृत्यं कृत्वा वरशिखरिषु – पर्वतेषु शिखण्डिभी रटितम् । सलिलेषु सालूरैः पु(प)रुषस्वरेण शब्दितम् । कलकण्ठीभिः – कोकिलाभिश्चूतशिखरमारुह्य कलकलशब्दं(ब्दः) कृतः ॥

[१४५] नागैः फणीन्द्रैश्च दशसु दिक्षु निबिडं यथा पन्था रुद्धः । महाविषैः पानीयैर्मार्गोऽसंचरो जातः । नीरतरङ्गभरेण पाडलदलपरिखण्डनं जातम् । हंसैर्गिरिशिखरे करुणस्वरेण 'उ' इत्यधिकं रुदितम् ॥

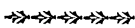
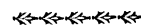
मच्छरभय[1] संचडिउ[2] रन्नि[3] गोयंगणिहि,
मणहर[4] रमियइ[5] नाहु रंगि[6] गोयंगणिहि† ।
हरियाउलु[7] धरवलउ कयंबिण[8] महमहिउ,
कियउ भंगु अंगंगि अणंगिण[9] मह अहिउ[10] ॥ १४६ ॥
विसमसिज्जविलुलंतिय[11] अइदुक्खिन्नियइ[12],
अलिउलमाल विणग्गय सर पडिभिन्नियइ[13] ।
अणिमिसनयणुव्विन्निय[14] णिसि जागंतियइ,
वत्थु[15] गाह किउ[16] दोहउ णिद्द[17] अलहंतियइ ॥ १४७ ॥
झंपवि[18] तम वद्दलिण दसह[19] दिसि छायउ अंबरु,
उन्नवियउ[20] घुरहुरइ[21] घोरु घणु किसणाडंबरु ।

1 B °भइ । 2 B संचरिउ । 3 B रंगि । 4 B मणहरु । 5 A रमीयइ । 6 B रंगिचंगि । † पतित एषः पादः C आदर्शे । 7 C हरियालउ । 8 C कयंविणि । 9 B अणंगिहि । 10 A हियउ । 11 C विललंतय । 12 C दुक्खिन्नयइ; B दाग्गिन्निवइ । 13 C °भिन्नयइ । 14 A B °नयणोविन्निय । 15 A वत्थ; B वत्थू । 16 C कीह । 17 B निंद । 18 A झंपिवि । 19 A दहहि । 20 A उन्नमियउ । 21 C घुरुहरइ ।

[टिप्पनकरूपा व्याख्या]

[१४६] मच्छर[भ]याद् गवां व्रजै[ः] स्थले आरूढम् । गोपाङ्गनाभिर्मधुरं गीतं गीयते । हरिताऽऽकुलं धरावलयं कदम्बेन सुगन्ध(ध्य)ति । अनङ्गेन ममाधिक[ः] अङ्गभङ्गः कृतः ॥ १४६ ॥

[१४७] रात्रौ विषमसिज्झा(शय्या)यां मया लुलन्त्या एकाकिन्या निद्रा गमिता । सरोवरे कमलानां मध्ये अलिकुलमाला सङ्कुचिता जाता । मया अनिमिषं रात्रौ जागरणः कृतः । वस्तुक–गाथा–दोधकैर्निद्रामलभन्त्या रात्रिर्निर्गमिता ॥ १४७ ॥

[१४८] भो पथिक ! श्यामवद्दलैः दशादिशिं व्याप्य आकाश आच्छादितः । गगने उन्नवि(मि)तो घुरहुरति घनो मेघः कृष्णाडम्बरः । आकाशमार्ग्गे नभोवल्ली–

[अवचूरिका]

[१४६] मच्छरभयाद् गवां व्रजैः स्थले आरूढम् । गोपाङ्गनाभिर्मधुरं गीतं गीयते । हरिताकुलं धरावलयं कदम्बेन सुगन्धितम् । अनङ्गेन समधिकमङ्गभङ्ग[ः] कृतः ॥

[१४७] विषमसह्या (शय्यायां) विलुलन्त्या अतिदुःखाकीर्णया अलिकुलमालाविनिर्गतस्वर-प्रतिभिन्नया अनिमिषनयनोद्विग्नया निशि जागर्त(गृत)या निद्रामलभन्त्या वस्तुको गाथा दोधकश्च कृतः ॥

[१४८] वर्द्दलेन तमो अत्यर्थं झम्पित्वा–आक्रम्य, दस(श)सु दिक्षु अम्बरमाकाशमाच्छादितम् । घन उन्नमितो घोरं यथा कृष्णाडम्बरं घुरुहरति–गर्जति । नभोवल्ली–विद्युत् नभोमार्गे

णहहमग्गि[1] णहवल्लिय[2] तरल[3] तडयडि[4] वि तडक्कइ,
दद्दुररडणु रउद्दु सद्दु कुवि[5] सहवि ण सक्कइ ।
निवड[6] निरंतर[7] नीरहर[8] दुद्धर धरधारोहभरु ।
किम सहउ[9] पहिय सिहरट्ठियइ[10] दुसहउ[11] कोइल रसइ सरु ॥१४८॥
उल्हवियं गिम्हहवी धारानिवहेण पाउसे[12] पत्ते[13] ।
अच्चरियं मह[14] हियए[15] विरहग्गी तवइ अहिय[य]रो[16] ॥ १४९ ॥
गुणणिहि जलबिंदुब्भवहि[17], ण गलत्थिय लज्जंति ।
पहिय[18] जं थोरंसुइहि[19], थण थड्ढा[20] डज्झंति[21] ॥ १५० ॥

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1 A णहमग्गिहि; C °मग्गिण । 2 A °वल्लि तर° । 3 B तरयल । 4 C तयड वि° । 5 A कुइ; B कि वि । 6 B निविड । 7 C निरंतरु । 8 C नीरु भरु । 9 B सहिउ । 10 C सिहयरट्ठियइ । 11 C दुस्सहु । 12 C पावसो । 13 A C पउसोपत्तो । 14 C मिह । 15 A चित्ते हियए । 16 C अहियररं । 17 A °ब्भविहि; B °ब्भवणु । 18 A पंइय जं थोरं°; B पाइय जं । 19 C °सुयहि । 20 C थण घट्ठा । 21 B जझंति ।

[टिप्पनकरूपा व्याख्या]

विद्युत् तडतडेति शब्दं करोति। दर्दुराणां रटनं–पूत्कारं श्रुत्वा सह्यं (सोढुं) न शक्यते। भो पथिक ! निविडं च शब्दा[द्] दुर्द्धरं नीरधरं मेघं सिष(शिखर)स्थितेन तेन कथं सहितम् ॥ १४८ ॥

[१४९] मया ग्रीष्मा (ष्मो) ऋतुः निर्गमिता(तः)। मेघसमूहे वर्षाकाले प्राप्ते श(स)ति मह–मम ह्रि(हृ)दये एतदाश्चर्यं तथापि अधिकतरा(रो) विरहाग्निस्तपति ॥ १४९ ॥

[१५०] गुणयुक्ता जलबिन्दूद्भवा मुक्ताहाराः किं न लज्जन्ति(न्ते)। यत् पथिक ! स्तनौ स्थूलाश्रुभिर्देह्येते, परं न लज्जतः। यत[:] स्तब्धौ। स्तब्धानां कष्टेऽपि सज्जनानां दुःखं लज्जा च न भवति ॥ १५० ॥

[अवचूरिका]

तरलं यथा तडत्कारं कृत्वा–तडत्करोति। दर्दुराणां रटनं रौद्रं शब्दं कोऽपि सोढुं न शक्नोति। निबिडं निरन्तरं नीरधरं मेघं दुर्धरधारौघभरं हे पथिक ! कथं सहामि ?। अन्यच्च, शिखरस्थिता आम्रोपरिस्था कोकिला दुःसहं स्वरं रसति ॥

[१४९] हे पथिक ! ग्रीष्मरविः पाउसे–वर्षाकाले प्राप्ते सति धारानिवहेन मेघधारासमूहेन व्यापितम्। परं मम हृदय एतदाश्चर्यं विरहाग्निरधिकतरस्तपति ॥

[१५०] गुणयुक्ता जलबिन्दूद्भवा मुक्ताहारा[:] किं न लज्जन्ते?। यत् पथिक ! स्तनौ स्थूलाश्रुभिर्दह्येते, परं न लज्जतः। यतः स्तब्धौ। स्तब्धानां कष्टेऽपि सज्जनानां दुःखं लज्जा च न भवति ॥

दोहउ एउ पढेविणु विरहखेआलसीइ[1],
उ अग्गइ[2] अइखिन्नी[3] मोहपरावसीइ[4] ।
सुविणंतरि चिरु[5] पवसिउ[6] जं[7] जोइअउ[8] पिउ,
संजाणिवि[9] कर गहिवि[10] मइ[11] भणिउ[12] इहु[13] ॥ १५१ ॥
किं जुत्तं[14] सुकुलग्गयाण[15] मुत्तूण जं च[16] इह समए ।
तडतडणतिव्व-घणघडणसंकुले दइय[17] वच्चंति ॥ १५२ ॥
णवमेहमालमालिय णहम्मि सुरचाव[18] रत्तदिसि[19] पसरो ।
घणछन्नछम्म इंदोइएहि[20] पिय[21] पावसं दुसहं ॥ १५३ ॥

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1 B विरहिखिआ° । 2 C आगइ । 3 B °खिन्निय । 4 B C °वसी । 5 C चिर । 6 C पविसियउ । 7 B नास्ति 'जं'; C ज । 8 C जोइउ । 9 A सिंजाणवि; B सिज्जाणिवि । 10 A B °गहवि । 11 A ताम मइ । 12 C भणियउ । 13 B इउ । 14 B C युत्तं । 15 C सुकलग्ग°; B कुलग्ग° । 16 B चि । 17 B C दईय । 18 A सुरचाय; B सुरचाइ । 19 A दिस° । 20 C °च्छम्मइदेवएहि । 21 A पिउ पाउसं ।

[टिप्पनकरूपा व्याख्या]

[१५१] एतद्दोधकं पठित्वा, विरहाऽऽकुला जाता । एवम्-अमुना प्रकारेण, मोहपरवशा सती चिरं प्रस्थितो भर्त्ता मया स्वप्ने दृष्टः । इति वचनं कथि(थयि)त्वा करग्रहणपूर्व्वकं एवं पथिको भणितः-एवं ज्ञात्वा करे गृहीतः । सतीत्वमिति सूचितम् ॥ १५१ ॥

[१५२] हे दयित ! किं सुकुलोद्गतानां इदं युक्तम्, यत् तडतडणतीव्रायां विद्युति घनघटनमेघशब्दसंकुले ई[दृ]शे [स]मये दयितां मुक्त्वा व्रजन्ति ॥ १५२ ॥

[१५३] हे प्रिय ! प्रावृट्-वर्षाकालो दुस्सहः । कैः ? मेघमाला-सुरचापेन्द्रगोपकैः, आरक्तदशदिग्प्रसारैः-इत्यादि मेघालङ्कारैः ॥ १५३ ॥

[अवचूरिका]

[१५१] एतद्दोधकं पठित्वा विरहखेदालसयाऽतिखिन्नया मोहपरवशया स्वप्नान्तरे चिरप्रवि-स(वसि)तः प्रियो दृष्टः । उपलक्ष्य, करे गृहीत्वा, मया एवं भणितः ॥

[१५२] हे दयित ! किं कुलोद्भवानामिदं युक्तम्, यत्तडतडणतीव्रायां विद्युति, घनघटनमेघ-शब्दसंकुले ईदृशे समए(ये) दयितां मुक्त्वा व्रजन्ति । तन्न युक्तम् ॥

[१५३] हे प्रिय ! प्रावृड् दुःसहः । कैर्नवमेघमाला-सुरचापेन्द्रगोपकैः । किंविशिष्टैस्तैः ?-दिशि प्रसृतैः । पुनः कैः ?-घनच्छन्नच्छद्मेन्दुभिः ॥

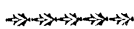
[1]रायरुद्ध[2]कंठग्गि विउद्धी[3] जं सिवणि[4],
कह हउं कह पिउ[5] पत्थरंगि[6] जं न मुइय[7] खणि।
जइ[8] णहु[9] णिग्गउ जीउ[10] पावबंधिहि जडिउ,
हियउ न किण[11] किरि[12] फुट्टउ णं वज्जिहि घडिउ ॥ १५४
ईसरसरि सालूरिव[13] कुणंती करुणसरि।
इहु दोहउ मइ पढियउ[14] निसह[15] पच्छिमपहरि ॥ १५५ ॥
जामिणि जं वयणिज्ज[16] तुअ, तं तिहुयणि णहु माइ[17]।
दुक्खिहि होइ चउग्गणी, झिज्जइ[18] सुहसंगाइ[19] ॥ १५६ ॥

1 B रज्ज° । 2 A °रुद्धु । 3 C विवुद्धी । 4 A सयणि; C सिविणि । 5 C पिय । 6 C पत्थरगिग । 7 C मुई । 8 C जं । 9 A णं । 10 C जीवु । 11 A किणि । 12 A किर; C करि । 13 A B साल्लूर । 14 A पत्थिउ; B पढिउ । 15 C णिसि । 16 B वयणुज्जु; C वयणज्ज । 17 B माइं । 18 C झिज्जउ । 19 B C °संगाइं ।

[टिप्पनकरूपा व्याख्या]

[१५४] रागरुद्धकण्ठाग्रा स्वप्ने प्रबुद्ध्य यदा पश्यामि, क्व अहम्, क्व प्रियः? तज्ज्ञात्वा यन्न मृता तन्मन्ये प्रस्तराङ्गी। यज्जीवो न निर्गतस्तन्मन्ये पापजटितः। यच्च हि(हृ)दयं [न]स्फुटितं तन्मन्ये वज्रघटितम् ॥ १५४ ॥

[१५५] ईषत् स्वरेण शालूरवत् करुणं स्वरं कुर्वती(न्त्या) एष दोधको मया पठितः, रात्रौ शेषविभागे ॥ १५५ ॥

[१५६] हे यामिनि ! यत् तव वचनीयं तत् त्रिभुवनेऽपि न माति। एषा रजनी दुःखि(ःखिता)नां चतुर्गुणी भवति। सुखसङ्गमे तत् क्षणा[द्] व्रजति ॥ १५६ ॥ ॥ वर्षावर्णनं समाप्तम् ॥

[अवचूरिका]

[१५४] रागरुद्धकण्ठाग्रा स्वप्ने प्रबुध्य यदाऽहं पश्यामि, क्व अहम्, क्व प्रियः? तं(तद्) ज्ञात्वा यन्न मृता, तन्मन्ये प्रस्तराङ्गी। यज्जीवो न निर्गतस्तन्मन्ये पापजटितः। यच्च हृदयं न स्फुटितं तन्मन्ये वज्रघटितम् ॥

[१५५] ईषत् स्वरेण शालूरवद् – मण्डूकवत् करुणस्वरं कुर्वन्त्या निशः पश्चिमप्रहरे एष दोधको मया पठितः ॥

[१५६] हे यामिनि ! यत् तव वचनीयं तत् त्रिभुवनेऽपि न माति। दुःखे चतुर्गुणा भवसि। सुखे [क्षणात्] त्वं क्षीयसे ॥ वर्षावर्णनं समाप्तम् ॥

[अथ शरद्वर्णनम् ।]

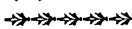
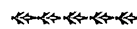
इम[1] विलवंती[2] कहव दिण[3] पाइउ,
गेउ[4] गिरंत पढंतह पाइउ ।
पियअणुराइ[5] रयणिअ[6] रमणीयव[7],
गिज्जइ[8] पहिय मुणिय[9] अरमणीयव ॥ १५७ ॥
जामिणि[10] गमियइ इम जग्गंतह[11],
पहिय पियागमि[12] अस[13] तगंतह[14] ।
गोसुयरंत[15] मिल्हि सिज्जासणु,
मणि सुमरंत[16] विरहणिन्नासणु ॥ १५८ ॥
दक्खिण[17] मग्गु णियंतह भत्तिहिं,
दिट्ठु [18]अइत्थिरिसिउ[19] मइ झत्तिहिं[20] ।
मुणियउ[21] सु[22] पाउसु परिगमिअउ,
पिउ[23] परएसि रहिउ णहु[24] रमिअउ ॥ १५९ ॥

1 A इव । 2 B विलवत; C विलंवंत । 3 B दिणु । 4 B गेय । 5 A °अणुराइय । 6 C रयणि । 7 A रमणिइव । 8 C मुणिय° । 9 C गीयइ । 10 B जामिणी । 11 B जागंतहं । 12 C पियागम । 13 A अइस । 14 B तगंतहं । 15 C गोसयरंत । 16 A °सुयरंत । 17 B C दक्षिण° । 18 C अगत्थि° । 19 B रिसी । 20 C षित्तिहि । 21 A मुणिणु; C मुणी । 22 B 'सु' नास्ति । 23 B नास्ति 'पिउ' । 24 C नह ।

[टिप्पनकरूपा व्याख्या]

[१५७] अथ शरद्वर्णनम्–एवं विलपन्त्या गीतं रागेण गायन्त्या, प्राकृतं पठन्त्या, वर्षाप्रान्तदिनं समाप्तम् । यस्मिन् रजनी रमणीकैवं गीयते, सा रजनी मया(मम) अरमणिरिव–करपत्रकमिव जाता ॥ १५७ ॥

[१५८] एवं प्रियागमास(श)या जीवन्त्या गोसे=प्रभाते शय्यासनं मुक्त्वा विरहनाशनं प्रियं स्मरन्त्या जाग्रन्त्या(त्या) रात्रिर्गमिता ॥ १५८ ॥

[१५९] पत्याश्रितत्वा[द्] दक्षिणमार्गं भक्त्या पश्यन्त्या अगस्तिमहर्षिर्दृष्टः । वर्षाकालं पर(रि)गमितं ज्ञात्वा भर्त्ता परदेशे स्थितः, परं न रमितः ॥ १५९ ॥

[अवचूरिका]

[१५७] अथ शरद्–एवं विलव(प)न्त्या गीतं रागेण गायन्त्या, प्राकृतं पठन्त्या, वर्षाप्रान्तदिनं प्राप्तम् । यस्मिन् रजनी रमणीकैव गीयते, सा रजनी मया अरमणिरिव–करपत्रमिव जाता ॥

[१५८] एवं प्रियागमाशया जीवन्त्या गोसे=प्रभाते शय्यासनं मुक्त्वा विरहनाशनं प्रियं स्मरन्त्या जाग्रत्या रात्रिर्निर्गमिता ॥

[१५९] पत्याश्रितत्वाद् दक्षिणमार्गं भक्त्या पश्यन्त्या अगस्तिमहर्षिर्झटिति=शीघ्रं दृष्टः । ज्ञातं वर्षा परिगमिता । परदेशे स्थितः प्रियः स न रमितः ॥

गय विद्दरवि[1] वलाहय गयणिहि,
मणहर रिक्ख पलोइय[2] रयणिहि ।
हुयउ वासु[3] छम्मयलि[4] फणिंदह,
फुरिय[5] जुन्ह निसि निम्मलचंदह ॥ १६० ॥
सोहइ सलिलु[6] सरिहिं[7] सयवत्तिहि,
विविहतरंग तरंगिणि जंतिहि ।
जं हय हीय गिंभि[8] णवसरयह,
तं पुण सोह चडी णव सरयह ॥ १६१ ॥
हंसिहि कंदुट्टिहि[9] घुट्टिवि रसु,
कियउ[10] कलयलु सुमणोहरु सुरसु ।
उच्छलि भुवण[11] भरिय सयवत्तिहिँ,
गय जलरिल्लि[12] पडिल्लिय तित्थिहिँ ॥ १६२ ॥

1 A विड्डरवि; C विघ्युरवि । 2 A पइलोइय । 3 C बास । 4 C छम्मयल । 5 C फुरिऊ जुन्हु । 6 C सलिल । 7 B सरहिं । 8 B गंभिन; C गिम्हिण । 9 A कंदुट्टहिं; C कुटिट्टिहि । 10 A किउ । 11 C भुवणि । 12 A रिल्ल ।

[टिप्पनकरूपा व्याख्या]

[१६०] बलाहका गम(ग)नाद् विदीर्य गता । रजन्यां मनोहराणि ऋक्षाणि प्रलोकितानि । फणीन्द्राणां पाताले वासो या(जा)तः । चन्द्रस्य ज्योत्स्ना निर्मला जाता ॥ १६० ॥

[१६१] शतपत्रैः सरोवरेषु शसि(सलि)लानि शोभन्ते । तरङ्गिणीषु गच्छन्तस्तरङ्गा[:] शोभन्ते । या च नवसरसां ग्रीष्मेण सो(शो)भा हृता सा शरदि चटिता ॥ १६१ ॥

[१६२] हंसैः कमलकन्दोत्कण्ठितैः तेषां रसं पीत्वा मनोहरः कलकलः कृतः । स(श)तपत्रैः भुवनं भृतम् । जलप्रवाहस्तीर्थे स्वस्थाने पतितः ॥ १६२ ॥

[अवचूरिका]

[१६०] बलाहका गगना[द्] विदीर्य गताः । रजन्यां मनोहारीणि ऋक्षाणि प्रलोकितानि । फणीन्द्राणां पाताले वासो जातः । चन्द्रस्य ज्योत्स्ना निर्मला स्फुरिता ॥

[१६१] शतपत्रैः सरोवरेषु सलिलानि शोभन्ते । तरङ्गिणीषु गच्छन्तस्तरङ्गाः शोभन्ते । नवसरसां ग्रीष्मेण शोभा हृता सा शरदि चटिता ॥

[१६२] हंसैः कमलकन्दोत्कण्ठितैस्तेषां रसं पीत्वा मनोहरकलकलः कृतः । शतपत्रैर्भुवनं भृतम् । जलप्रवाहस्तीर्थे स्वस्थाने पतितः ॥

धवलिय[1] धवलसंखसंकासिहि[2],
सोहहि सरह तीर[3] संकासिहि[4] ।
णिम्मलणीरसरिहिं पवहंतिहिँ,
तड रेहंति[5] विहंगमपंतिहिँ ॥ १६३ ॥
पडिबिंबउ[6] दरसिज्जइ[7] विमलिहिं,
[8]कद्दमभारु पमुक्किउ[9] सलिलिहिं ।
सहमि ण कुंजसद्दु[10] सरयागमि,
मरमि मरालागमि[11] णहु तग्गमि[12] ॥ १६४ ॥
झिज्झउ पहिय जलिहि झिज्झंतिहि,
खिज्जउ खज्जोयहिं[13] खज्जंतिहि ।
सारस [14]सरसु रसहिँ किं सारसि,
मह[15] चिर जिण्णदुक्खु[16] किं सारसि ॥ १६५ ॥

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1 A पडिल्लेय । 2 A °संकासइ । 3 C तीरि; B वीरु । 4 B संकासइं । 5 C रेहं विहगं पंतिहि । 6 C पडबिंब° । 7 B दरिसिज्जइ । 8 B कद्दमु° । 9 C पमुक्कउ । 10 A °सद्द । 11 B मुरालागमि । 12 B तग्गागमि । 13 A खज्जोइहिं । 14 C सारसरसु; B सारसु फरसु । 15 A मइ; B मम । 16 C °दुक्ख; B दुक्खुं जिन्न ।

[टिप्पनकरूपा व्याख्या]

[१६३] धवलितसंष(शंख)सङ्काशैः सरसां तटाः शोभन्ते । निर्म्मलनीरसरसां तटा विहङ्गमपङ्क्तिभिरुपविशद्भिः शोभन्ते ॥ १६३ ॥

[१६४] प्रतिबिम्बोदयो निर्मलो दृश्यते । सलिलैः पानीयैः कर्दमभारः प्रमुकितः (मुक्तः) । शरदागमे कुञ्जानां पक्षिणां शब्दो न श्रूयते । तस्यागमे कमलमृणाला अपि गताः ॥ १६४ ॥

[१६५] सारसाः सरसं रसन्ति । तदा मयोक्तम्–हे सारसि ! मम चिरजीर्णदुःखं किं स्मारयसि ? केषु सत्सु, जलेषु क्षयत्सु खद्योतेषु द्योतत्सु ॥ १६५ ॥

[अवचूरिका]

[१६३] धवलितधवलशङ्खसंकाशैः सदृक्षैः सत्काशैः सरसां तटाः शोभन्ते । निर्मलनीरसरसां तटा विहङ्गमपङ्क्तिभिः प्रविशद्भिः शोभन्ते ॥

[१६४] सलिलैर्विमलैः प्रतिबिम्बं दृश्यते । कर्दमभारश्च मुक्तः । क्रौञ्चशब्दं न सहामि । मरालीगमेऽगमे च मरामि ॥

[१६५] सारसाः सरसं रसन्ति । तदा मयोक्तं–हे सारसि ! मम जीर्णदुःखं किं स्मारयसि ? । केषु सत्सु !–जलेषु क्षयत्सु सत्सु, खद्योतेषु द्योतत्सु ॥

णिट्ठुर करुणु[1] सद्दु मणमहि[2] लव,
दड्ढा[3] महिल होइ गयमहिलव ।
इम इक्किकह[4] करुण भणंतह,
पहिय ण[5] कुइ धीरवइ खणंतह[6] ॥ १६६ ॥

अच्छिहि[7] जिह सन्निह[8] घर[9] कंतय[10],
रच्छिहि[11] रमिहि[12] ति रासु रमंतय[13] ।
करिवि[14] सिंगारु विविह आहरणिहिं[15],
चित्तविचित्तइ तणुपंगुरणिहिं[16] ॥ १६७ ॥

तिलउ[17] भालयलि तुरक्कि[18] तिलक्किवि,
कुंकुमि चंदणि तणु चच्चंकिवि ।
सोरंडहि[19] [20]करि लियहि फिरंतिहि[21],
दिव्वमणोहरु गेउ गिरंतिहि[22] ॥ १६८ ॥

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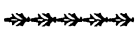
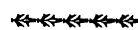
1 A कसणु । 2 C मह न महिं लवु । 3 A दडा; C दड्ढ । 4 B इक्ककह, C इकंकह । 5 A णु । 6 B कुणंतहं । 7 B अच्छिइ; C अच्छय । 8 A सन्निहि; C सन्नय । 9 C घरि । 10 A कंतइ । 11 A रच्छइ । 12 A रमहि । 13 A भमंतय । 14 A करवि । 15 A आहरणहि । 16 A पंगुरणहि; B पंगुरणइ । 17 A तिलु । 18 C तुरिक्कि । 19 A सोरंडिहि; C सोरंडह । 20 B किरि । 21 B फिरंतहि । 22 B गिरंतहि ।

[टिप्पनकरूपा व्याख्या]

[१६६] हे सारसि ! निष्ठुरं करुणशब्दं मनोमध्ये लव । विरहार्त्ता स्त्री तव शब्देन गतमहोल(त्स)वा भवन्ति(ति) । एवं एकं एकं प्रति करुणशब्दं भणन्त्या, तथापि कोऽपि न धीरयति ॥ १६६ ॥

[१६७] यासां स्त्रीणां संनिधौ गृहे कान्ताः सन्ति, रथ्यासु रासं रमन्त्यस्ताः रमन्ति । विविधनानाप्रकारैः सि(शृ)ङ्गारं कृत्वा रमन्ति । कैः चित्रविचित्रशरीर-प्रावरणैः ॥ १६७ ॥

[अवचूरिका]

[१६६] हे सारसि ! निष्ठुरं करुणशब्दं मनोमध्ये लव । विरहार्त्ता स्त्री तव शब्देन गतमहोत्सवा भवति । एवमेकमेकं प्रति करुणशब्दं भणन्त्या, तथापि को न धीरयति ॥

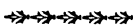
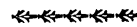
[१६७] यासां स्त्रीणां सन्निधौ गृहे कान्ताः सन्ति, ता रथ्यासु रासं रमन्त्यो भ्रमन्ति । विविधाभरणैः शृङ्गारं कृत्वा, चित्रविचित्रैस्तनुपङ्गुरणैर्वस्त्रैश्च ॥

धूव दिंति [1]गुरुभत्ति सइत्तिहि,
गोआसणिहिं तुरंगचलत्थिहि[2] ।
तं जोइवि हउं[3] णियय[4] उव्विन्निय[5],
णेय[6] सहिय मह[7] इच्छा पुन्निय[8] ॥ १६९ ॥ [युग्मम्]
तउ पिक्खिय[9] दिसि अहिय विचित्तिय[10],
णाय हुआसणि[11] जणु पक्खित्तिय[12] ।
मणि[13] पज्जलिय विरह झालावलि,
नंदणि[14] गाह[15] भणिय[16] भमरावलि ॥ १७० ॥
सकसाय णवब्भिस[17] सुद्धगले,
धयरट्ठ-रहंग रसंति जले ।

1 C गुर° । 2 C वलच्छिहिं । 3 A B हउ । 4 B नियर; C निय । 5 C उव्विन्नी । 6 C णिय° । 7 A हउ । 8 A उन्निय । 9 C पियर । 10 C विच्चित्तय । 11 B हुतासणि । 12 B पखित्तय । 13 B मण । 14 A C नंदण° । 15 A गाहा । 16 C भणी । 17 C णसव्विस; B णसुव्विस ।

[टिप्पनकरूपा व्याख्या]

[१६८-१६९] गवासने तुरङ्गमसा(शा)लासु नार्यो भालस्थले तिलकं तीक्ष्णं कृत्वा, कुङ्कुमचन्दनाभ्यां तनुमर्चयित्वा, सोरण्डकं=क्रीडाभाजनं करे कृत्वा, दिव्यं गीतं गायन्त्यो गुर(रु)भक्तिसहिता धूपं ददन्ति । तं सोरण्डकं दृष्ट्वा उद्विग्ना जाता । यतो नेच्छा पूर्णा ॥ १६८-१६९ ॥

[१७०] भ्रमरावल्या एषा नन्दणि गाथा भणिता । तदा अधिकविचित्रां दिशं प्रेष्य(क्ष्य) जाने अहं हुताशने प्रक्षिप्ता । काभिः प्रज्वालितमनोविरहज्वालाभिः ॥ १७० ॥

[अवचूरिका]

[१६८-१६९] गवासने तुरङ्गमशालासु नार्यो भालस्थले तिलकं तीक्ष्णं कृत्वा, कुङ्कुमचन्दनाभ्यां तनुमर्चयित्वा, सोरण्डकं=क्रीडाभाजनं [करे]कृत्वा, दिव्यं गीतं गायन्त्यो गुरुभक्तिसहिता धूपं ददन्ति । तं सोरण्डकं दृष्ट्वाऽहमुद्विग्ना जाता । यतो नेच्छा पूर्णा जाता ॥

[१७०] ततो दिशोऽधिकविचित्रा दृष्टा, अहमेवं जाने हुताशने प्रक्षिप्ता । मनसि विरहज्वालावलिः प्रज्वलिता । ता नन्दिनी गाथा भ्रमरावलिश्च भणिता ॥

• "भगणा इह नंदिणि छंद धुयं, चउसट्ठि वि मत्तय संठवियं ।
गुरु सोलस तीस दुई लहुयं, अठतालिस अक्खर बंधविय" ॥

गयदंति[1] चमक्करिणं पवरं,

सरयासरि णेवर झीणसरं ॥ १७१ ॥

आसोए सरय[2] महासरीए[3] पयखलिर[4] वेयवियडाए[5] ।

सारसि रसिऊण सरं पुणरुत्त रुयाविया[6] दुक्खं ॥ १७२ ॥

ससिजुन्ह निसासु सुसोहिययं[7] धवलं,

वरतुंगपयार मणोहरयं अमलं ।

पियवज्जिय सिज्ज लुलंत पमुक्करए[8],

[9]जमकुट्ट सरिच्छ वहारगए[10] सरए[11] ॥ १७३ ॥

*

1 C गयदिंति । 2 A C सरइ । 3 A °सरीइ; C सिरीऐ । 4 C °खालिर । 5 C °वियाडाए । 6 B रुयाविय; C रुयविया । 7 A सोहिययं; C सुसोहियं । 8 C पमुक्खरए । 9 B यम° । 10 B विहाणिए । 11 सुरए ।

[टिप्पनकरूपा व्याख्या]

[१७१] सकषाया सद्भिशा(?)स्वादशुद्धगला धृतराष्ट्रा रथाङ्गाश्च जले रसन्ति । गतिं चमत्कारकारिणीं कुर्वन्ति । स(श)रत्श्रियो मन्ये नूपुरं क्षीणस्वरं यथा वर्त्तते ॥ १७१ ॥

नंदणिछन्दः । लक्षणं यथा -

सगणा इह नंदणि छंद धुवं, चउसट्ठ वि मत्त घ संठवियं ।

गुरु सोलस तीस दुई लहुयं, अठतालिस अक्खर बंधवियं ॥

[१७२] अस्व(श्वि)नि मासे पदस्खलितवेगविकटासु महानदीषु सारसेन स्वरं कृत्वा दुख(ःखं) यथा पुनरुक्तं रोदिता ॥ १७२ ॥

[१७३] शरत्काले शशिज्योत्स्नया निसा(शा)सु धवलगृहाणि वरतुङ्गप्राकाराणि च मनोहराणि जातानि । तथैव प्रियवर्जितायां मयि शय्यायां लुलन्त्यां यमकुट्टसदृक्षं-अन्तकप्रहारसदृशं यथा विहितम् ॥ १७३ ॥

[अवचूरिका]

[१७१] सकषाया नवभिस्व(?)स्वादशुद्धगला धृतराष्ट्राश्च रथाङ्गाश्च जले रसन्ति । गतिं चमत्कारकारिणीं कुर्वन्ति । शरच्छ्रियो मन्ये नूपुरं क्षीणस्वरं यथा वर्तते ॥

[१७२] अस्विनि (आश्विने) मासे पदस्खलितवेन(ग)विकटासु महानदीषु सारसेन स्वरं कृत्वा दुःखं यथा पुनरुक्तं रोदिता ॥

[१७३] शरत्काले शशिज्योत्स्नया निशासु धवलगृहाणि वरतुङ्गप्राकाराणि च मनोहराणि कृतानि । तथैव प्रियवर्जितायां मयि शय्यायां लुलितं यमकुट्टसदृक्षं-अन्तकप्रहारसदृशं यथा विहितम् ॥

अच्छिहि[1] जिह[2] नारिहिं नर रमिरइ[3],
सोहइ सरह तीरि[4] तिह[5] भमिरइ ।
बालय[6] वर जुवाण खिल्लंतय,
दीसइ[7] घरि घरि पडह वज्जंतय ॥ १७४ ॥
दारय कुंडवाल तंडव कर[8],
भमहि[9] रच्छि वायंतय[10] सुंदर[11] ।
सोहहि सिज्ज तरुणि[12] जणसत्थिहि[13],
घरि घरि रमियइ रेह पलित्थिहि[14] ॥ १७५ ॥
दिंतिय[15] णिसि दीवालिय[16] दीवय,
णवससिरेहसरिस करि लीअय[17] ।
मंडिय भुवण तरुण जोइक्खिहिं,
महिलिय[18] दिंति सलाइय अक्खिहिं ॥ १७६ ॥

1 B अत्थिहि; C अच्छइ । 2 A B जह । 3 C रमियइ । 4 B °तीर । 5 C तिहि । 6 C बालइ । 7 A दीसहि । 8 A °करि । 9 C भमिहि; B भमह । 10 A वायंता । 11 A सुंदरि । 12 C तरुण° । 13 B सत्थहि । 14 B पलत्थहि । 15 A दिंती । 16 A दिवालीय; C दिवालय । 17 A °लीलय; B करलीयय । 18 A मलियलि; B मह्लिय ।

[टिप्पनकरूपा व्याख्या]

[१७४] अथ कार्तिकवर्णनम्–यासां स्त्रीणां नरा रमतो(न्तो) वर्तन्ते, ताभिः भ्रमन्तीभिः सरसां तटाः शोभन्ते । किं कुर्वन्त्यः–नवयौवनाभिः वरबालाभिः क्रीडन्त्यः । प्रतिगृहं प्रतिगृहं पटहा वाद्यमाना दृश्यन्ते ॥ १७४ ॥

[१७५] दारकाः कुण्डलं कृत्वा वादयन्त[ः] रथ्यासु भ्रमन्ति । तरुणीजनाः सिज्झा(शय्या)यां द्वन्द्वेन सो(शो)भां लह(भ)न्ते । गृहे गृहे नरनार्यो रमन्ति ॥१७५॥

[१७६] नार्य्यः दीपान् नवशशिरेषा(खा)सदृक्षान् करे गृहीत्वा निशि ददन्ति । तज्ज्योतिष्कैः दीपैः भुवनानि मण्डितानि । अन्यच्च नार्य्यः तेषां दीपानां कज्जलं शलाकया कृत्वा नेत्रेषु ददन्ति ॥ १७६ ॥

[अवचूरिका]

[१७४] अथ कार्त्तिक[वर्णनम्]–यासां स्त्रीणां नरा रमन्तो वर्तन्ते, ताभिर्भ्रमन्तीभिः सरसां तटाः शोभन्ते । बालका जवन(युवक)वराः क्रीडन्तो दृश्यन्ते । गृहे गृहे पटहा वाद्यमाना दृश्यन्ते ॥

[१७५] दारकाः कुण्डलं कृत्वा वय(वादय)न्तो रथ्यासु भ्रमन्ति । तरुणीजनसार्थे(र्थैः) शय्या शोभते । गृहे गृहे प्रलिप्ते रेखा रम्यते ॥

[१७६] निशि रात्रौ दीपमालिकायां दीपाः प्रदीयन्ते । नवशशिरेखासदृशादीपाः करे गृह्यन्ते । तरुणज्योतिषैर्दीपैर्गृहं मण्डितम् । दृष्टाञ्जनशलाका अक्षिषु ददन्ति ॥

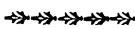
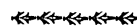
कसिणंबरिहिं विहाविह[1] भंगिहिं,
कड्ढिय कुडिल [2]अणेगतरंगिहिं ।
मयणाहिण मयवट्ट[3] मणोहर[4],
चच्चिय चक्कावट्ट[5] पयोहर[6] ॥ १७७ ॥
अंगि अंगि घणु[7] घुसिणु विलत्तउ,
णं कंदप्पि[8] सरिहि विसु खित्तउ ।
सज्जिउ[9] [10]कुसुमभारु सीसोवरि,
णं चंदट्ठु[11] कसिण[12]घणगोवरि ॥ १७८ ॥
झसुरु[13] कपूर[14]बहुलु[15] मुहि छुद्धउ,
णं पच्चूसिहि दिणपहु[16] बुद्धउ ।
रहसच्छलि[17] कीरइ पासाहण[18],
वररय किंकिणीहिं सिज्जासण[19] ॥ १७९ ॥

1 B विहाविय । 2 B अणंगे° । 3 C मयपट्टु । 4 C मणोहरु । 5 B चक्कविट्ट । 6 C पयोहरु । 7 A घण । 8 C कंदप्पह । 9 A सिज्जउ । 10 B C कुसम° । 11 A चंदुट्ठु; C चंदत्थु । 12 A किसण । 13 C झमुर । 14 A कपूरु । 15 B बहलु; C बहुल । 16 C दिणपह । 17 B रहसि°; C रहसु° । 18 C °हणु । 19 C °सणु ।

[टिप्पनकरूपा व्याख्या]

[१७७] नानाविधैः कृष्णाम्बरैः, तथा रचितघनवक्रैरनेकविधं पत्रवल्लरीभिः स्त्रियः सो(शो)भन्ते । तथा मृगनाभिना चक्रावर्तौ पयोधरौ चर्चितौ ॥ १७७ ॥

[१७८] सर्वाङ्गे घनघुसृणं विलिप्तम्, मन्ये कन्दर्पेण स(श)रेषु विषं विक्ष(क्षि)-प्तम् । कुस(सु)मभारः शीर्षोपरि सज्जितः, मन्ये कृष्णघनगोपुरे चन्द्रस्यास्थानं जातम् ॥ १७८ ॥

[१७९] नागवल्लीदलानि कर्पूरबहुलानि मुखे क्षिप्तानि, मन्ये प्रत्यूषे रविः प्रबुद्धः । प्रसाधना रंहसोच्छलेन क्रियते । शय्यासने किङ्किणीनां वररवः श्रूयते ॥ १७९ ॥

[अवचूरिका]

[१७७] नानाविधैः कृष्णाम्बरैस्तथारचितघनवक्रैरनेकविधपत्रवल्लरीभिः स्त्रियः शोभन्ते । मृगनाभिना मदनपट्टं=हृदयं चर्चितम्, तथा चक्रावर्त्तौ पयोधरौ च ॥

[१७८] सर्वाङ्गेषु घनघुसृणं लिप्तम्, मन्ये कन्दर्पेण शरेषु विषं क्षिप्तम् । कुसुमभारः शीर्षोपरि सज्जितः, मन्ये कृष्णघनगोपुरे चन्द्रस्यास्थानं जातम् ॥

[१७९] नागवल्लीदलानि कर्पूरबहुलानि मुखे क्षिप्तानि, अहमेवं मन्ये प्रत्यूषे रविः प्रबुद्धः । प्रसाधना रंहसोच्छलेन छल्यते, शय्यासने किङ्किणीनां वररवः श्रूयते ॥

इम[1] किवि केलि करहि संपुन्निय[2],
मइ पुणु[3] रयणि गमिय उव्विन्निय[4] ।
अच्छइ घरि घरि गीउ रवन्नउ,
एगु[5] इकट्ठु कट्ठु मह दिन्नउ ॥ १८० ॥

पुण पिउ समरिउ पहिय ! चिरग्गउ,
णियमणि जाणि तह वि[6] सूरग्गउ ।
घण[7] जलवाहु बहुल्ल[8] मिल्हेविणु,
पढिय अडिल्ल मइ वत्थु तहेवि णु ॥ १८१ ॥

णिसि पहरद्धु णेय णंदीयइ[9],
पियकह[10] जंपिरी [11]उणंदीयइ ।
रय[12] णिमिसिद्धु अद्धु [13]णं दीयइ,
विद्धी कामतत्ति [14]णं दीयइ ॥ १८२ ॥

1 C इमि । 2 C संपुन्निहिं य । 3 C पुणि । 4 B निव्विन्निय । 5 C इकु विकट्टु । 6 C वितहं । 7 B घणु जलु । 8 A बहल; C बहुल । 9 C णिदीवइ । 10 B °कहि; C °कहं । 11 C यनंदी° । 12 C रइ° । 13-14 C नंदीयइ ।

[टिप्पनकरूपा व्याख्या]

[१८०] एवं काश्चन भाग्यवत्यः केलिं कुर्वन्ति । मया चोद्विग्नया रात्रिर्गमिता। गृहे गृहे शी(गी)तं प्रधानं वर्त्तते । एकं च समग्रं कष्टं मम प्रदत्तम् ॥ १८० ॥

[१८१] भो पथिक ! बहलं नयनाभ्यां जलप्रवाहं मुक्त्वा मया अडिल्लबन्धेन वस्तुकच्छन्दो भणितः । पुनः पुनरपि तं पथिकं स्मृत्वा निजमने(नसि) सूरोद्गमं ज्ञात्वा ॥ १८१ ॥

[१८२] निसि(शि) प्रहरार्द्धमपि न निद्रीयते । प्रियकथायां जल्पमानायां

[अवचूरिका]

[१८०] एवं काश्चन भाग्यवत्यः केलिं कुर्वन्ति । मया चोद्विग्नया रात्रिर्गमिता। गृहे गृहे गीतं प्रधानं वर्तते । एकं च समग्रं कष्टं मम प्रदत्तम् ॥

[१८१] हे पथिक ! पुनरपि चिरप्रवसितः प्रियः स्मृतो निजमनसि, तथैव सूर्योद्गमं ज्ञात्वा घनजलबाष्पान् बहून् मुक्त्वा मया तदैव 'नु' इति वितर्के अडिल्ला वस्तुकश्च पठितः ॥

[१८२] निशि प्रहरार्धमपि न निद्रीयते, प्रियकथायां जप्यमानायां नाऽऽनन्द्यते, आत्मा निमेषार्धमपि रतये न दीयते, कामतप्ता विद्धा न दीर्यते ? अपि तु दीर्यते ॥

किं[1] तहि देसि णहु फुरइ[2] जुन्ह णिसि णिम्मलचंदह,
अह कलरउ[3] न कुणंति हंस फलसेवि रविंदह ।
अह पायउ[4] णहु पढइ कोइ सुललिय[5] पुण राइण[6],
अह पंचउ[7] णहु कुणइ कोइ कावालिय[8] भाइण[9] ।
महमहइ अहव पच्चूसि णहु
ओंससिउ घणु[10] कुसमभरु ।
अह मुणिउ[11] पहिय[12] ! अणरसिउ पिउ
सरइ समइ जु न सरइ घरु ॥ १८३ ॥

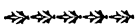
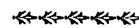
*

1 B C कि । 2 C कुरहिं । 3 C कुलउ । 4 A पाइउ । 5 C सुलली । 6 B रायण । 7 C पंचमु । 8 A कावालीय; C कावालिउ । 9 A भायण; C भाणिउ । 10 A घण । 11 A मुणउ । 12 C पहिउ ।

[टिप्पनकरूपा व्याख्या]

नाऽऽनन्द्यते । आत्मा निमेषार्द्धमपि रतये न दीयते । कामतत्या(प्ता) विद्धा न दीर्यते । अपि तु दीर्यते ॥ १८२ ॥

[१८३] किं तस्मिन् देशे ज्योत्स्नया निर्मलचन्द्रो न स्फुरति ?, अथ किं हंसाः अरविन्दान् सेव्य कलकलारवं न कुर्वन्ति ?, अथ प्राकृतकाव्यं सुललितं सुमनोहरं कश्चिन्न पठति ?, अथ कोकिलाः पञ्चमस्वरं न कुर्व्वन्ति ?, अथवा प्रत्यूषे रविप्रफुल्लितकुसुमभरो न महमहति ? । अथ मया ज्ञातं पथिकेन सरि-(शर)त्-समये यद् गृहं न सरि(स्मृ)तं[त]दरसिको-रसवेत्ता नेत्यर्थः ॥ १८३ ॥

॥ सरि(शर)द्वर्णनं समाप्तम् ॥

[अवचूरिका]

[१८३] हे पथिक ! किं तस्मिन् देशे चन्द्रज्योत्स्ना निशि रात्रौ निर्मला किं न स्फुरति ?, अथ तस्मिन् देशेऽरविन्दानां फलसेविनो राजहंसाः कलरवं न कुर्वन्ति ?, अथवा सुललितभाषया प्राकृतं कोऽपि न भणति ?, अथ कापालिक ! प्रियभावेन पञ्चमरागं कोऽपि न करोति ?, अथ प्रत्यूषे उच्छ्वसित-विकस्वरघनकुसुमभरो न परिमलायते ?, अथैवम्-ज्ञातं हे पथिक ! प्रियो नीरसो यः शरत्काले गृहस्य(हं) न स्मरति ॥ इति शरद्वर्णनम् ॥

[अथ हेमन्तवर्णनम् ।]

सुरहिगंधु[1] रमणीउ[2] सरउ इम[3] वोलियउ,
पावासुय अइधिट्ठि[4] ण खलि[5] घरु संभरिउ ।
इम अच्छउ[6] जं करुण मयणपडिभिन्नसरि,
अवलोइय धवलहर सेयतुस्सारभरि[7] ॥ १८४ ॥

जलिउ पहिय[8] सव्वंगु[9] विरहअग्गिण[10] तडयडवि,
सर पमुक्क कंदप्प दप्पि[11] धणु कडयडवि ।
तं[12] सिज्जहि[13] दुक्खिज्जि[14] ण आयउ चित्तहरु,
परमंडलु[15] हिंडंतु कवालिउ खलु[16] सबरु ॥ १८५ ॥

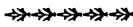
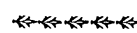
तह[17] कंखिरि[18] अणियत्ति णियंती दिसि[19] पसरु,
लइ ढुक्कउ[20] कोसिल्लि[21] हिमंतु तुसार[22] भरु ।

1 B °गंधि । 2 A रवणीउ । 3 C मइ । 4 B °धिट्ठु । 5 C वलि । 6 B अच्छइ । 7 C °कुरसाभरि । 8 B पहिउ । 9 C सव्वंगि । 10 A हविकड° । 11 B कंदप्पि दप्पि; C कंदप्पिहिं । 12 C जं । 13 B सिजहि; C सिज्जह । 14 C दुदुक्खिज । 15 C °मंडल । 16 B खरु । 17 A णह । 18 B कंखिर । 19 C दिस । 20 C ढकुउ । 21 B कासिल्लि; C कोसिल्ल । 22 C तुसारु ।

[टिप्पनकरूपा व्याख्या]

[१८४] अथ हेमन्तवर्णनम् – सुरभिगन्धरमणीका स(श)रदेवं व्यतिक्रान्ता । पथिक! परं अतिधृष्टेन पत्या गृहं न स्मृतम् । एवं करुणया मदनस(श)रप्रतिभिन्नया मया धवलगृहाणि तुषारभरस्वे(श्वे)तानि दृष्टानि ॥ १८४ ॥

[१८५] हे पथिक ! विरहाग्निना तडतडेति श(स)शब्दं यथा सर्वाङ्गं प्रज्वालितम् । कन्दर्प्पेण धनुषा कडकडमिति श(स)शब्दं यथा शराः प्रमुक्ताः । ततः शय्यायां दुःखार्त्ता याता । यतो मनोहरः शबरो निर्द्धर्म्मः परमण्डले भ्रमन् कापालिको नागतः ॥ १८५ ॥

[१८६] तथा च उत्कण्ठिता अनिवृत्तं दिशिप(प्र)सरं पश्यन्ती वर्त्तते । तदैव

[अवचूरिका]

[१८४] अथ हेमन्तवर्णनम् – सुरभिगन्धरवणीका(रमणीया) शरदेवं व्यतिक्रान्ता । पथिक! म(अ)तिधिष्टे(धृष्टे)न पतिना गृहं न स्मृतम्, एवं करुणया मदनशरप्रतिभिन्नया धवलगृहाणि तुषारभरश्वेतानि दृष्टानि ॥

[१८५] हे पथिक! विरहाग्निना तडतडेति शब्दं यथा सर्वाङ्गं ज्वालितम् । कन्दर्पेण धनुषा कडयड इति शब्दं यथा शराः प्रमुक्ताः । ततः शय्यायां दुःखार्त्तायै नार्ये ते (?) मनोहरः स(श)बरो निर्धर्मः परमण्डले भ्रमन् कापालिको नागतः ॥

[१८६] तथा च नाथोत्कण्ठिता अनिवृत्तं – निरन्तरं दिशिप्रसरं पश्यन्ती वर्तते । तदैव हेमन्तः

हुइय[1] अणायर सीयल भुवणिहि पहिय जल,
ऊसारिय[3] सत्थरहु सयल कंदुट्टदल ॥ १८६ ॥
सेरंधिहिं घणसारु[4] ण चंदणु[5] पीसियइ,
अहरकओलालंकरणि[6] मयणु संमीसियइ ।
सीहंडिहिं[7] वज्जियउ[8] घुसिणु तणि[9] लेवियइ,[10]
चंपएलु मियणाहिण[11] सरिसउ सेवियइ[12] ॥ १८७ ॥
णहु दलियइ कप्पूरसरिसु[13] जाईहलह[14],
दिज्जइ केवइवासु ण पयडउ फोफलह ।
भुवणुप्परु[15] परिहरवि[16] पसुप्पइ जामिणिहि,
उयारइ[17] पल्लंघ[18] विच्छाइय[19] कामिणिहि ॥ १८८ ॥

1 B हुई । 2 A जलु । 3 B ओसारहु रात्थरइ । 4 C °सार । 5 A चंदण । 6 A C °लंकिहिं । 7 A सीहंडह । 8 C वज्जिउ । 9 B तणु । 10 C लाइयइ । 11 B मय° । 12 C सेवियउ । 13 B कप्पूरु सरसु । 14 C °हलहि । 15 A °णुप्पर; B °णप्परु । 16 A °हरिवि । 17 A उयारहि । 18 B पलंघि; C पल्लंग । 19 B विच्छाइयइ ।

[टिप्पनकरूपा व्याख्या]

हेमन्तः तुपारभरं गृहीत्वा कुशलेन प्राप्तः । भुवने अनादरसी(शी)तलानि [जलानि] जातानि । सकलकमलदलानि श्र(स्र)स्तरादाप्सा(दपसा)रितानि ॥१८६॥

[१८७] सैरन्ध्रीभिः घनसारं चन्दनं च न पीष्यते । अधरकपोलालङ्करणे मदनं संमिश्र्यते । श्रीखण्डवर्ज्जितं घुसृणं-कुङ्कुमं तनौ लेप्यते । चम्पकतैलं मृगनाभिना समं सेव्यते ॥ १८७ ॥

[१८८] यस्मिन् रि(क्र)तौ कर्प्पूरदलो द्विधा न कृ(क्रि)यते । सुजात्यकदल्यो-(ल्यु)त्पन्नत्वात् । प्रकटः फोफलेषु केतकीकुश(सु)मदलवासो न दीयते । भु(भ)वनोपरिस्थितमावासं त्यज्यते । तथा यामिनीषु-रात्रिषु कामिनीभिः आच्छादितस्थानेषु प्रसुप्यते ॥ १८८ ॥

[अवचूरिका]

तुपारभरं कुशलेन लात्वा डुढौके=ढौकयामास-प्राप्तः । भुवने शीतलानि जलान्यनादराणि जातानि । सकलानि कमलदलानि स्रस्तराद् दूरीकृतानि ॥

[१८७] सैरन्ध्रीभिर्घनसारं चन्दनं च न पीष्यते । अधरकपोलालङ्करणे मदनं संमिश्र्यते । श्रीखण्डवर्जितं घुसृणं कुङ्कुमं तनौ लेप्यते । चम्पकतैलं मृगनाभिना समं सेव्यते ॥

[१८८] जातीफलेन समं कर्पूरो न लिप्यते । पूगीफलानां केतकीवासः प्रकटं न दीयते । भवनोपरिविभागं परिहृत्य यामिनीषु उपवरके सुप्यते कामिनीभिः, पल्यङ्का विस्तार्यन्ते ॥

धूइज्जइ[1] तह[2] अगरु घुसिणु तणि[3] लाइयइ,
गाढउ[4] निवडालिंगणु अंगि[5] सुहाइयइ।
अन्नह[6] दिवसह सन्निहि[7] अंगुलमत्त[8] हुय,
महु इक्कह परि पहिय णिवेहिय बम्हजुय ॥ १८९ ॥

*

विलवंती अलहंत[9] निंद निसि दीहरिहि[10]।
पढिय[11] वत्थु तह[12] पंथिय [13]इक्कल्लिय घरिहि ॥ १९० ॥
दीहउसासिहि दीहरयणि मह[14] गइय[15] णिरक्खर,[16]
आइ[17] ण णिद्दय णिंद तुज्झ सुयरंतिय[18] तक्खर[19]।
अंगिहिं तुह[20] अलहंत धिट्ठ करयलफरिसु,[21]
संसोसिउ[22] तणु हिमिण[23] हाम हेमह सरिसु।

1 A चुज्जइ। 2 B नास्ति; C बहु। 3 C तणु। 4 B गाढा। 5 C अंगु। 6 B अन्नदिवस। 7 B संनिहिय सुअं°। 8 C अंगुलिमित्त। 9 C अलहंति। 10 B दीहरहि; C दीहरह। 11 B पढिउ। 12 C तहिं। 13 A इकल्ली; C इक्कलिय। 14 C नहु। 15 B गईय; C गई। 16 A C °क्खरु। 17 B आई। 18 A सुयरंतय; C समरंतह। 19 C तक्करु। 20 B तुय; C तुअ। 21 A °फरसु। 22 C संसोउ। 23 C हिमण।

[टिप्पनकरूपा व्याख्या]

[१८९] अगरुं धूप्यते, घुसृणं तनौ लेप्यते, गाढालिङ्गनमङ्गेषु सुखायते। अन्न(न्य)दिवसप्रमाणे[न] ते दिवसा अङ्गुलिमात्राः–स्तोकमात्राः। ममैकस्याः परं वर्षाणां ब्रह्मयुग्म(ग)मिति निविष्टं मन्ये ॥ १८९ ॥

[१९०] मया विरहे विलपन्त्या दीर्घरात्रौ निद्रां अलभन्त्या दीर्घोच्छ्वासैः एषा वस्तुः पठिता। भो पथिक! गृहे एकाकिनी निवसति ॥ १९० ॥

[१९१] हे निरक्षर! दीर्घोन्नस्वा(ष्णश्वा)सैः दीर्घा रजन्यो गताः। हे तस्कर! निर्दय! त्वां स्मरन्त्या निद्रा नागता। हे धृष्ट! अङ्गेषु तव करस्पर्शं अलभन्त्या

[अवचूरिका]

[१८९] अगरं धूप्यते, घुसृणं तनौ लिप्यते, गाढालिङ्गनमङ्गेषु सुखायते। अत्र(न्य) दिवसप्रमाणैरेते दिवसा अङ्गुलिमात्राः–स्तोकमात्राः। ममैकस्याः परं वर्षाणां ब्रह्मयुगमिति निविष्टं मन्ये ॥

[१९०] हे पथिक! गृह एकाकिन्या विलपन्त्या निद्रामलभन्त्या निशि दीर्घतरं वस्तुकः पठितः ॥

[१९१] हे निरक्षर! दीर्घोष्णश्वासैर्दीर्घा रजन्यो गताः। हे तस्कर! निर्दय! त्वां स्मरन्त्या निद्रा नागता। हे धृष्ट! अङ्गेषु तव करस्पर्शमलभन्त्या ममाङ्गं हेमन्तेन धाम्ना हेमसदृक्षं

हेमंति कंत[1] विलवंतियह[2], जइ पलुट्टि[3] नासासिहसि ।
तं तइय[4] मुक्ख खल पाइ[5] मइ, मुइय[6] विज्ज किं आविहसि ॥१९१॥

[अथ शिशिरवर्णनम् ।]

इम कट्ठिहिं मइ गमिउ[7] पहिय हेमंतरिउ,
सिसिरु पहुत्तउ[8] धुत्तु[9] णाहु दूरंतरिउ ।
उट्ठिउ[10] झखडु[11] गयणि खरफरसु[12] पवणि हय,
तिणि सूडिय झडि[13] करि असेस तहि[14] तरुय[15] गय॥१९२॥
छाय फुल्ल[16] फल रहिय असेविय[17] सउणियण[18],
तिमिरंतरिय[19] दिसा[20] य तुहिण धूइण[21] भरिण[22] ।

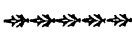
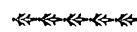
1 A C कंति । 2 C वलवंति° । 3 C पडिलु । 4 B तईयउ । 5 C पइ । 6 B मुईय अवि° । 7 B गमिय । 8 C पहुत्तु । 9 C धत्तु । 10 B C उट्ठिय । 11 C झखडा । 12 A पवणखरफरसु; B °फरस । 13 B नास्ति 'झडि' । 14 A तह । 15 B रूय गय; C तरु गय । 16 C फुल्लह । 17 B असेसिय । 18 B C °यणि । 19 A C तिमरं° । 20 B विरथरिय । 21 B धूयण, C धूइणि । 22 C भरिणि ।

[टिप्पनकरूपा व्याख्या]

ममाङ्गं हेमन्तेन धाम्ना हेमश(स)दृक्षं शोषितम् । हे कान्त ! हेमन्ते विलपन्तीं मां व्याघुट्य यदि नाश्वासयसि, तर्हि–तस्मात् कारणात्, हे मूर्ख ! भो पापिन् ! मयि मृतायां अव(आवे)द्याऽऽगत्य किं करिष्यति(सि) ? ॥ १९१ ॥

॥ हेमन्तवर्णनं समाप्तम् ॥

[१९२] अथ शिशिरम्–झखडं–डुंडयालं गगने खरं–रौद्रं परुषं–विप्री(परी)तं उत्थितं दृष्ट्वा पवनाहतलतावज्जाता । तेन झ[ख]डेन अशेषं–समस्तं रूपं गतम् । भो पथिक ! एवं मया हेमन्तरि(ऋ)तुर्निर्गमिता । अधुना शिशिरः–सी(शी)तकालः प्राप्तः । स धूर्त्तो नाथः दूरान्तरितः ॥ १९२ ॥

[१९३] असे(शे)षाः–समस्ताः शकुनाः–पक्षिणो वृक्षच्छायाफलानि समा-

[अवचूरिका]

शोषितम् । हे कान्त ! एवं हेमन्ते विलपन्तीं मां व्याघुट्य यदि नाऽऽश्वासयसि तर्हि–तस्मात् कारणाद् हे मूर्ख ! खल ! पापिन् ! मयि मृतायामावि(वे)द्य आगत्य किं करिष्यसि ? ॥

॥ हेमन्तवर्णनं समाप्तम् ॥

[१९२] अथ शिशिरवर्णनम्–हे पथिक ! एवं मया हेमन्तर्तुः कष्टेन निर्गमिता । तावत् शिशिरः प्राप्तः । धूर्तनाथो दूरान्तरितः । खरपरुषपवनाहतो गगने झखडो महावात उत्थितः । तेन सूडिताः सन्तः अशेषास्तरवः पत्राणि मुक्त्वा गताः–स्थिताः ॥

[१९३] छायापुष्पफलरहिताः केवलं शकुनिगणरहिता वृक्षा जाताः । दिशस्तुहिनेन धूम्रभरेण

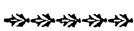
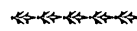
मग्ग भग्ग पंथियह[1] ण पवसिहि हिमडरिण[3],
उज्जाणहं ढंखर इअ सोसिय [4]कुसुमवण ॥ १९३ ॥
तरुणिहि[5] कंत पमुक्किय[6] णिय केलीहरिहि,
सिसिर[7] भइण[8] किउ[9] जलणु[10] सरणु[11] अग्गीहरिहि ।
आवाणिय[12] केलीरसु[13] अब्भिंतरभुयण[14],
उज्जाणह दुम्मिहि वि[15] ण कीरइ[16] किवि[17] सयण ॥१९४॥
मत्तमुक्क[18] संठविउ[19] विवहगंधक्करिसु,[20]
पिज्जइ अद्धावट्टउ रसियहि[21] इक्खरसु[22] ।
कुंदचउत्थि[23] वरच्छणि[24] पीणुन्नयथणिय,
णियसत्थरि[25] पलुटंति[26] केवि सीमंतिणिय[27] ॥ १९५ ॥

1 B पंथिह ण । 2 A पवसेहि; C पविसियह । 3 A हिमझरिण; C °करिण । 4 B C कुसम° । 5 B तरुणिय । 6 A पमुक्कीय । 7 C ससिर° । 8 A भाइणउ । 9 C कियउ । 10 A जणु; B नास्ति । 11 C सरण जलणु । 12 C उवभुंजहि । 13 B केलीहरसु । 14 C भुवण । 15 B C नास्ति 'वि' । 16 A कीरहि । 17 C कवि । 18 B C मज्जमुक्कु । 19 B संवरिउ; C संठवियउ । 20 A °गंधक्करसु; °क्करेसु । 21 A रसियह; C रसियहिय । 22 A इक्खु° । 23 B चउत्थ । 24 B वरत्थिणि । 25 A °सत्थर; B °पत्थरि । 26 C लोलंति । 27 C संमंतणिय ।

[टिप्पनकरूपा व्याख्या]

श्रित्य स्थिताः । तिमिरोऽन्धकारः, तुहिनव्याप्तः – व्याप्य स्थितः । सी(शी)तभयेन पथिका मार्गे न प्रवि(व)सन्ति । यस्मिन् समये कुसुमवनानि शोषितानि । प्रथम-पदं वृक्षविशेषणम् । उद्यानवृक्षाणि ढङ्खरवज्जातानि ॥ १९३ ॥

[१९४] कदलीगृहेषु कान्तान् मुक्त्वा कान्ता हिमभयेनाग्निशरणं श्रयन्ते । भु(भ)वनमध्ये उपवरके केलिरसमुपभुञ्जन्ते । केऽपि चोद्यानभवनेषु न स्वपन्ति ॥ १९४ ॥

[१९५] मात्रामुक्तः – अधिको गन्धोत्कर्षः संस्थापितो रसिकैरिक्षुरसः अर्द्धा-

[अवचूरिका]

च तिमिरेण चान्तरिता जाताः । पथिकानां मार्गा भग्नाः, हिमभयान्न प्रचलन्ति । उद्यानेषु गतकुसुमा वृक्षा ढङ्खरवज्जाताः ॥

[१९४] केलीगृहेषु कान्तान् मुक्त्वा कान्ता हिमभयेनाग्निं शरणं श्रयन्ते । भवनमध्येऽपवरके केलिरसमुपभुञ्जन्ते । केऽपि चोद्यानद्रुमेषु न स्वपन्ति ॥

[१९५] मात्रामुक्तः – अधिको गन्धोत्कर्षो विविधसंस्थापितो रसिकैरिक्षुरसोऽर्धावर्त्तः पीयते ।

केवि दिंति[1] रिउणाहह उप्पत्तिहि दिणिहि[2],
णियवल्लह[3] कर[4] केलि जंति सिज्जासणिहि[5] ।
इत्थंतरि पुण[6] पहिय सिज्ज इक्कल्लियइ,
पिउ[7] पेसिउ मण[8] दूअउ[9] पिम्मगहिल्लियइ[10] ॥ १९६ ॥
मइ जाणिउ पिउ आणि[11] मज्झ संतोसिहइ[12],
णहु मुणिअउ खलु धिट्ठु सो वि महु मिल्हिहइ[13] ।
पिउ णाविउ[14] इहु[15] दूउ गहिवि तत्थ वि रहिउ[16],
सच्चु[17] हियउ महु[18] दुक्ख[19] भारि पूरिउ अहिउ ॥१९७॥

1 B दंति । 2 B C दिणिहिँ । 3 A बल्लिहि । 4 B करि° । 5 A °सिणिहि । 6 B पुणि । 7 A पिअ पेसिअ । 8 B मणु । 9 B दूहड; C दूयइ । 10 A गहिल्लियइ । 11 B नास्ति 'आणि' । 12 C °सियइ । 13 C मिल्हहइ । 14 B णाइउ । 15 A इह । 16 C रह्यउ । 17 C सव्वु । 18 A मह; C मउ । 19 C दुखु ।

[टिप्पनकरूपा व्याख्या]

चर्त्त[:] पीयते । कुन्तचतुर्थ्यां प्रवरोच्छ(त्स)वे काश्चन सीमन्तिन्यः पीनोन्नतस्तन्यो निजश्र(स्र)स्तरे लोलन्ति ॥ १९५ ॥

[१९६] काश्चन रि(ऋ)तुनाथ-वसन्तोत्पत्तिदिने=माघसुदिपञ्चम्यां ददन्ति दानम् । निजवल्लभेन समं केल्यर्थे शय्यायां जा(या)न्ति । अस्मिन् समये एकाकिन्या प्रेमग्रथिलया मया मनोदूतः पतिं प्रति प्रहितः ॥ १९६ ॥

[१९७] मया ज्ञातं प्रियतमो(मं) सन्तोषयिस्य(ष्य)ति । तेन धृष्टेन खलु-निश्चयेन न ज्ञातः यन्मां उज्झस्यति (?) । प्रियतमो नागतः । एष मनोदूतः गृहीत्वा तत्रैव स्थितः । एतत् सत्यं मम हि(हृ)दयो(यं) दुक्ख(ःख)पूरितो(तं) जातः(तम्) ॥ १९७ ॥

[अवचूरिका]

कुन्दचतुर्थ्यां वरक्षणे काश्चन; व्याख्यानान्तरम्–कुन्दचतुर्थ्यां प्रवरोच्छ(त्स)वे काश्चन सीमन्तिन्यः पीनस्तन्यो निजस्रस्तरे लोलन्ति ॥

[१९६] काश्चन रित(ऋतु)नाथ-वसन्तोत्पत्तिदिने=माघसुदिपञ्चम्यां ददन्ति दानम् । निजवल्लभेन समं केल्यर्थे शय्यायां यान्ति । अस्मिन्नेकाकिन्या प्रेमग्रथिलया [मया] मनोदूतः पतिं प्रति प्रहितः ॥

[१९७] हे पथिक ! मया ज्ञातम्–एष मनोदूतः प्रियमानीय मां सन्तोषयिष्यति । मया न ज्ञातमेष खलो धृष्टो मनोदूतो मामपि मोक्ष्यति । प्रियो नागतः, एनं हृ(दू)तं गृहीत्वा तत्रैव स्थितः । परमेतत् सत्यं मम हृदयं दुःखभारेणाधिकं पूरितम् ॥

णट्ठु मूलु पिअसंगि लाहु इच्छंतियइ,
णिसुणि पहिय जं पढिउ[1] वत्थु विलवंतियइ ॥ १९८ ॥

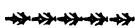
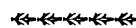
[अर्द्धम्]

मइ घणु[2] दुक्खु[3] सहप्पि मुणवि[4] मणु पेसिउ[5] दूअउ[6],
णाहु ण आणिउ[7] तेण[8] सु पुणु[9] तत्थव[10] रय[11] हूअउ ।
एम[12] भमंतह[13] सुन्नहियय[14] जं रयणि विहाणिय[15],
अणिरइ[16] कीयइ कम्मि अवसु मणि पच्छुत्ताणिय[17] ।
मइ दिन्नु[18] हियउ णहु पत्तु[19] पिउ, हुई उवम इहु[20] कहु कवण[21] ।
सिंगत्थि गइय[22] उवाडयणि, पिक्ख[23] हराविय णिअ सवण ॥ १९९ ॥

1 A पढिय । 2 A घण । 3 A दुक्ख; B दुक्खि । 4 B मुणिवि । 5 B पेसिय; C पेसियउ । 6 C दूअइ । 7 A B आयिउ । 8 B तेणि । 9 A C पणु । 10 C °वि । 11 A C रइ । 12 A एव । 13 C भवंतह । 14 B सुन्नयरि । 15 A विहाणीय । 16 B अणरुइ; C अणुरइ । 17 B पच्छित्ताणीय; C पछोताणिय । 18 A दिन्न । 19 A पत्तु B पितु । 20 A हुइ अयि यवत्थ मइ कहु; B हुई य उइव मइ कहु । 21 B कवणु । 22 B गईय; C गई । 23 B पिक्खण आहराविय ।

[टिप्पनकरूपा व्याख्या]

[१९८] प्रियसङ्गमभीप्सन्त्या मूलो नष्टः । तेन एतद्वचः श्रुत्वा पथिकेन विलपन्तीं दृष्ट्वा वस्तुकः पठितः ॥ १९८ ॥

[१९९] निजघनदुःखं ज्ञात्वा मनो नाथं प्रति प्रहितः । नाथस्तेन नानीतं(तः) । सोऽपि तत्रैव रतिर्जातः । एवं सू(शू)न्यहृदयं यथा भ्रमन्त्या रजनी विभाता । अनिरूपितं कार्यम् । अतोऽवश्यं मनसि पश्चात्तापो जातः । मया ह्दि(हृ)दयं दत्तं परं प्रियो न प्राप्तः । एषोपमा कथय केन समम्? तदाह – शृङ्गार्थं गर्दभी गता, पश्य श्रवणौ हारितौ ॥ १९९ ॥ शिशिरवर्णनं समाप्तम् ॥

[अवचूरिका]

[१९८] प्रियसङ्गमलाभमिच्छन्त्या मम मूलं नष्टम् । हे पथिक ! शृणु यद् वस्तुको विलपन्त्या पठितः ॥

[१९९] निजघनं दुःखं ज्ञात्वा [मनो] नाथं प्रति प्रहितः । नाथस्तेन नानीतः, सोऽपि तत्रैव रतो यातः । एवं शून्यहृदयं यथा भ्रमन्त्या रजनी विभाता । अनिरूपितं कार्यं [कृतम्] । अतोऽवश्यं मनसि पश्चात्तापो जातः । मया हृदयं दत्तं परं प्रियो न प्राप्तः । एषोपमा कथय केन समम्? तदाह – शृङ्गार्थे गर्दभी गता, पश्य श्रवणौ हारितौ ॥ इति शिशिरवर्णनम् ॥

[अथ वसन्तवर्णनम् ।]

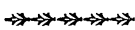
गयउ सिसिरु[1] वणतिण[2] दहंतु,
महु मासु मणोहरु इत्थ पत्तु ।
गिरिमलयसमीरणु णिरु सरंतु,
मयणग्गि[3] विउयह[4] विप्फुरंतु[5] ॥ २०० ॥
सं केवइ[6] जणइ सुहं विआसु,
विअसंतु[7] रवन्नउ दह[8] दिसासु ।
णवकुसुमपत्त हुय विविहवेसि,
अइ[9] रेहइ णवसरइ[10] विसेसि ॥ २०१ ॥
बहु विविहराइ[11] घण मणहरेहि[12],
सियसावरत्तपुप्फंवरेहि ।
पंगुरणिहिं चच्चिउ[13] तणु विचित्तु,
मिलि सहीयहि गेउ गिरंति[14] णित्तु ॥ २०२ ॥

1 A ससिरु । 2 C °तिणु । 3 B मइणिग्ग । 4 C विउइय । 5 A फुरंतु । 6 B संकोवइ । 7 C वि हंसंतु । 8 B C दस । 9 A ऐ । 10 A °सरऐ । 11 A विहराइ; C विविहराय । 12 B °हरेसि । 13 C चविउ । 14 A गिरंतु ।

[टिप्पनकरूपा व्याख्या]

[२००] अथ वसन्तवर्णनम्–शिशिरो गतः, मधुमासः प्राप्तः । **बियोगिनां मदनाग्निं विस्फोरयन् नितरां मलयाचलसमीरणो ववौ** ॥ २०० ॥

[२०१] संकुपितजनसु (?) विकाशः(सः) विकस्वरो दशादिग्भागसु(गेषु) वसन्तोऽवतीर्ण्णः । यस्मिन् समागमने नौतनकुस(सु)मपत्राः विविधनानाप्रकार-रूपाः । सनवरुचिविशेषे[ण] अत्यन्तं भाति ॥ २०१ ॥

[२०२] सखीभिर्मिलित्वा नित्यं गीतं गायन्तीभिस्तन(नुं) बहुभिः, यथा

[अवचूरिका]

[२००] अथ वसन्तवर्णनम्–शिशिरो गतः, मधुमासः प्राप्तः । **वियोगिनां मदनाग्निं विस्फुरन् नितरां मलयाचलसमीरणो वाति** ॥

[२०१] सं=सम्यक् केतकी शुभं विकासं जणति=उत्पादयति । **पाठान्तरम्–हे पथिक! यो वसन्तो जनस्य तनुं संकोचयति, प्रकटं सुखं जनयति । दशसु दिक्षु रम्यः–विहसन् रम्यो जातः । नवकुसुमानि पत्राणि च विविधवेषाणि जातानि । रतिविशेषेण नवसरांस्यतितरां शोभन्ते** ॥

[२०२] सखीभिर्मिलित्वा नित्यं गीतं गायन्तीभिः तनुर्बहु यथा चर्चितः (ता) । **केन?–विविधरागेण । पुनः कैः?–श्वेतसर्वरक्तपुष्पाम्बरैर्घनमनोहरैः पङ्गुरणैश्च** ॥

महु[1] महिउ अंगि बहु गंधमोउ,
णं तरणि[2] पमुक्कउ[3] सिसिर[4] सोउ ।
तं पिखिवि मइ मज्झहि[5] सहीण[6],
लंकोडउ पढियउ[7] नववल्लहीण[8] ॥ २०३ ॥
गयउ गिम्हु[9] [10]अइदुसहु वरिसु उव्विन्नियइ,
सरउ गयउ अइकट्ठि हिमंतु पवन्नियइ ।
सिसिर[11] फरसु वुल्लीणु[12] कहव रोवंतियइ[13],
दुक्करु गमियइ एहु णाहु सुमरंतियइ ॥ २०४ ॥
†वाहिज्जइ नवकिसलयकरेहिं[14],
महुमास[15] लच्छि णं तरुवरेहिं[16] ।

1 B ममº । 2 A तरुणि । 3 B पमुक्किउ । 4 A B ससिर । 5 A मज्झह; C मझिहि । 6 A सहीय । 7 A C पढिउ । 8 A णववहुय; B वल्लहीय । 9 A गिंभु । 10 A नास्ति 'अइ' । 11 C सिसिरु । 12 B विल्लीणु; C वल्लीणु । 13 A रोवंतियह । † A **आदर्शे नोपलभ्यते पद्यमिदम्** । 14 B करहि । 15 B ºमासु । 16 B तक्खरेहिं ।

[टिप्पनकरूपा व्याख्या]

चर्चितम् । केन?– विविधरागेन(ण) । पुनः कैश्चित्?– सर्वरक्तपुष्पाम्बरैः घनमनोहरैः पङ्कुरणैश्च ॥ २०२ ॥

[२०३] बहु यथा गन्धामोदो महमहितः । मन्ये तरु(र)णिना – सूर्येण शिशिरशोकस्त्यक्तः । पाठत्रय[ः] पुर(रु)पहिताभिः तरुणीभिः – स्त्रीभिः । तं प्रेक्ष(क्ष्य) वल्लभानां सखीनां मध्ये लंकोटकः पठितः ॥ २०३ ॥

[२०४] अतिदुस्सहो ग्रीष्मो निर्गमितः । वर्षा च उद्विग्नया निर्गमिता । मम कथमपि महता कष्टेन शिशिरस्पर्शः शीतुरितुः(ºतर्तुः) रोव(रुद)न्त्या गतः । दुख(ःख)करो नाथं स्मरन् एषो निर्गमितः । पतिवियोगत्वात् ॥ २०४ ॥

[अवचूरिका]

[२०३] बहु यथा गन्धामोदो महमहितः । मन्ये तरणिना – सूर्येण शिशिरशोकस्त्यक्तः । पाठत्रयः । पुरुषहिताभिस्तरुणीभिः – स्त्रीभिः । तं प्रेक्ष्य, वल्लभीनां सखीनां मध्ये मया लङ्कोडकः पठितः ॥

[२०४] अतिदुःसहो ग्रीष्मो निर्गमितः । वर्षा चोद्विग्नया निर्गमिता । शरदतिकष्टेन गता । हेमन्तः प्रपन्नः – प्राप्तः । शिशिरः फरस(स्पर्श)कठिनो बोलीनः । कथमपि रुदन्त्यैष दुःखकरो नाथं स्मरन्त्या गमितः ॥

रुणझुण[1] करेहि वणि भमरु[2] छुद्ध,
केवयकलीहि [3]रसगंधलुद्ध ॥ २०५ ॥
विज्झंति परुप्पर[4] तरु लिहंति,
कंटग्ग[5] तिक्ख ते [6]णहु गणंति ।
तणु दिज्जइ रसियह रसह लोहि[7],
णहु पाउ गणिज्जइ[8] पिम्ममोहि ॥ २०६ ॥
महु पिक्खिवि विंभिउ[9] मणिहि[10] हूउ,
सुणि[11] पहिय कहिउ रवणिज्ज[12] रूउ[13] ॥ २०७ ॥

* [अर्द्धम्]

पज्जलंत विरहग्गि तिव्व झालाउलं,
मयरद्धउ वि[14] गज्जंतु [15]लहरि घण भाउलं ।
सहवि दुसहु दुत्तर[16] विचरिज्जइ[17] सब्भयं[18],
मह णेहह किवि दुग्गु वणिज्जइ णिब्भयं ॥ २०८ ॥

1 B ऋणु ऋणु । 2 B भमर । 3 B रसि । 4 A परुपर । 5 C कंटग्गि । 6 A णहु ते । 7 C लोइ । 8 C गिणज्जइ । 9 B विंभउ । 10 B मणह । 11 A पुणि । 12 C रमणिज्ज । 13 C रूवु । 14 A मयरद्धणि । 15 B लहरि गज्जंति घण । 16 B दुत्तरु । 17 A विरइज्जइ; C विवरिजइ । 18 A सब्भय ।

[टिप्पनकरूपा व्याख्या]

[२०५] ननु वितर्के–तरुवरैर्नवकिसलयकरैः मधुमासलक्ष्मीरुह्यते स्म । वने वने भ्रमराः रुणुरुणायते, केतकीकलिकारसगन्धलुब्धाः ॥ २०५ ॥

[२०६] परस्परं मिलितैः कण्टकैर्विध्यन्ते, परं–तथापि मधुलिहो मधु लिहन्ति । कण्टकाग्राणि तीक्ष्णानि न गणयन्ति । रसलोभेन रसिकानां शरीरं दीयते । नतु पायं(पापं) न गन्य(ण्य)ते स्नेहमोहिभिः पुरुषैः ॥ २०६ ॥

[२०७] एतच्चरितं दृष्ट्वा मनसि विस्मयो बभूव । एतत् श्रुत्वा पथिकेन रमणीकरूपः कथितः ॥ २०७ ॥

[२०८] मकरध्वजोऽपि घनं यथा भा-आकुलम्, यथा प्रज्वलद्विरहाग्नि-तीव्रज्वालाकीर्णं यथा गर्जन् वर्त्तते । दुस्तरं दुस्सहं यथा विषह्य सभयं यथा

[अवचूरिका]

[२०६] केतकीनां परस्परं मिलितैः कण्टकैर्विध्यन्ते, परं – तथापि मधुलिहो मधु लिहन्ति, कण्टकाग्राणि तीक्ष्णानि [न] गणयन्ति । तनू रसिकेभ्यो रसलोभेन दीयते, प्रेममोहेन पापो न गण्यते ॥

[२०७] मधु प्रेक्ष्य मनसि विस्मयो जातः । हे पथिक ! शृणु रवनीक (रमणीक)रूपं कथितम् ॥

[२०८] प्रज्वलन्तविरहाग्निस्तीव्रज्वालाकुले मकरध्वजोऽपि गर्जन्, लहरीघननिबिड-

किंसुयइ[1] कसिण[2] घणरत्तवास,
पच्चक्ख पलासइ[3] धुय[4] पलास।
सवि दुसह[5] हूय[6] पहंजणेण[7],
संजणिउ असुहु[8] वि[9] सुहंजणेण[10] ॥ २०९ ॥
निवडंत रेणु[11] धरपिंजरीहि,
अहिययर तविय [12]णवमंजरीहि।
मरु सियलु[13] वाइ[14] महि सीयलंतु,
णहु जणइ[15] सीउ णं खिवइ तंतु ॥ २१० ॥
जसु नामु अलिक्कउ कहइ लोउ,
णहु हरइ खणद्धु असोउ सोउ।

1 B किंसवइ; C किंसुवइ। 2 A कसण। 3 C पलासय। 4 A धुइ। 5 B दुस्सह। 6 A हुय। 7 A पभंजणेण। 8 C दुसहु। 9 'वि' नास्ति B C। 10 C सोहंजणेण। 11 B C रेण। 12 B णय। 13 B सीयल। 14 C वाय। 15 B जणय णं खिव°।

[टिप्पनकरूपा व्याख्या]

स्थीयते मया। परं चिन्तयामि मम स्नेहेन अपीडितः, दुर्गे–स्तम्भतीर्थे निर्भयं यथा स मत्प्रियः वाणिज्यं करोति। अथवा रमणीकरूपच्छन्दः रासकस्यैव जातिः ॥ २०८ ॥

[२०९] किंसु(शु)कं पुष्पं कृश्न(ष्ण)घनरक्तवर्षासदृशं जातम्। अतो मन्ये पलासः(शः) प्रत्त(त्य)क्ष एव पलासः(शः)=राक्षसः। सर्वं प्रभञ्जनेन दुस्सहं जातम्। सुहंजनेनासुखं जनितम् ॥ २०९ ॥

[२१०] नवमञ्जरीभिर्निपतद्रेणुना धरा पिञ्जरिताभिरधिकतरं तापिता। मरुच्छीतलो महीं सी(शी)तलयन् वाति। परं सी(शी)तं न जनयति। मन्ये किं तु तापं क्षिपति ॥ २१० ॥

[अवचूरिका]

प्रभाकान्त्याकुले दुःसहे सहित्वा सभयं यथा दुस्तरं विचर्यते–भ्रम्यते। मम स्नेहस्य किमपि (?) दुर्गं निर्भयं यथा वणिज्यते वा(व्या) प्रियते ॥

[२०९] किंशुकं पुष्पं कृष्णघनवर्षासदृशं जातम्। अतो मन्ये पलासः(शः) प्रत्यक्षं पथ-पलाशः=राक्षसः। सर्वं प्रभञ्जनेन–पवनेन दुःसहं जातम्, सुहञ्जनेनासुखं जनितम् ॥

[२१०] नवमञ्जरीभिर्निपतद्रेणुना धरा पिञ्जरिताभिरधिकतरं तापिता। मरुच्छीतलो महीं शीतल[य]न् वाति, परं शीतं न जनयति। मन्ये किं तापं क्षपति ॥

कंदप्प[1]दप्पि संतविय[2] अंगि,
साहारइ[3] णाहु ण सहार[4] अंगि[5] ॥ २११ ॥

लहि छिद्दु वियंभिउ विरह घोरु,
करि तंडउ[6] सुणिउ[7] रडंत[8] मोरु ।
सिहि[9] चडिउ पिक्खि मायंदसाह,
सुणि पंथिय[10] जं मइ पढिय गाह ॥ २१२ ॥

दूइज्जउ दूइय[11] वरहिणीहिं[12] कयहरिस णट्ठवरहम्मि[13] ।
गयणे पसरियणवदुम[14] घणभंती मुणिय[15] पुण दुम्मं ॥ २१३ ॥

1 B C कंदप्पि । 2 C संतविउ । 3 A साहार; C साहारु । 4 B साहार । 5 C संगि । 6 B तंडवु । 7 C सुणियउ । 8 B रडंतु । 9 C सिह । 10 A पंथिउ । 11 B C दुइय । 12 B वरिहिणीहिं । 13 C °वरिहम्मि । 14 A °दुमं । 15 A मुणीय ।

[टिप्पनकरूपा व्याख्या]

[२११] ज(य)स्य नाम लो[कः] असो(शो)क इति कथयति तदलीकम् । यतोऽशोकः क्षणार्द्धमपि मम शोकं न हरति । कन्दप्पेदर्प्पसंतप्ताङ्गीं मां नाथ एव साधारयति; न सहकारः ॥ २११ ॥

[२१२] घोरो रौद्रो विरहः छिद्रं लभित्वा(ब्ध्वा) विजृम्भितः । ताण्डवं कृत्वा मयूरो न(र)टति । आम्रसापा(शाखा)यां कोकिलसमूहं आरूढं दृष्ट्वा भो पथिक ! या गाथा पठिता सा त्वं शृणु ॥ २१२ ॥

[२१३] हे दूत ! नाव्यबर्हे कृतहर्षाभिर्बर्हिणीभिः दूये । अथवा द्वितीयाभिः ह(व)र्षाभिः नष्टविरहिणीनां कृतहर्षाभिर्दूये । गगने प्रसरितनवद्रुमे(मैः) घन-भ्रान्ति(र्न्ति) ज्ञात्वा पुनर्दूये ॥ २१३ ॥

[अवचूरिका]

[२११] यस्य नाम लोकोऽशोक इति कथयति तदलीकम् । यतोऽशोकः क्षणार्धमपि मम शोकं न हरति । कन्दर्पदर्पसंतप्ताङ्गीं मां नाथ एव साधारयति, न सहकारः ॥

[२१२] हे पथिक ! छिद्रं लब्ध्वा घोरो विरहो विजृम्भितः । मयूरस्ताण्डवं कृत्वा रटन् श्रुतः । शिखी – मयूरो माकन्दशाखायां दृष्टः । हे पथिक ! शृणु या गाथा मया पठिता ॥

[२१३] हे पथिक ! नाव्यबर्हे कृतहर्षाभिर्बर्हिणीभिर्मयूरीभिर्दूये । अथवा द्वितीयकाभिर्वर्षा-भिर्नष्टविरहिणीनां कृतहर्षाभिर्दूये । गगने प्रसरितनवद्रुमैः घनभ्रान्तिं ज्ञात्वा पुनर्दूये ॥

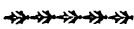
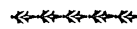
इय[1] गाह पढिवि[2] उट्ठिय[3] रुवंत[4],
चिर[5] जुन्न[6] दुक्ख[7] मणि[8] संभरंत[9]।
विरहग्गिझाल[10] पज्जलिअ अंगि,
जज्जरिउ[11] बाणिहिं तणु अणंगि ॥ २१४ ॥
खणु मुणिउ दुसहु जमकालपासु,
वर[12] कुसमिहि सोहिउ[13] दस दिसासु।
गय णिवड[14] णिरंतर गयणि चूय,
णवमंजरि[15] तत्थ वसंत[16] हूय ॥ २१५ ॥
†तहि[17] सिहरि सुरत्तय कसिण[18] काय,
उच्चरहि[19] भरहु जणु विविह भाय।
अइ मणहरु पत्तु मणोहरीउ,
उच्चरहिं सरसु महुयर झुणीउ[20] ॥ २१६ ॥

1 B इह। 2 A पुढवि। 3 B उट्ठिवि। 4 C रुवंति। 5 A चिरु; C जिर। 6 A जुन्हु। 7 B दुक्खु। 8 B मण। 9 C संभरंति। 10 C °काल। 11 B जज्जरियउ। 12 C णव°। 13 A सोहइ; सोहियउ। 14 B निविड। 15 A °मंजरी। 16 B वसंति। † A आदर्शे नोपलभ्यते पद्यमिदम्। 17 C तह। 18 C किसण। 19 C उच्चरिहिं तरहु। 20 C झणीउ।

[टिप्पनकरूपा व्याख्या]

[२१४] इमां गाथां पठित्वा रुदन्ती उत्थिता। किं कुर्वन्ती जीर्णदुखं(दुःखं) मनसि संभरन्ती। पथिक! विरहाग्निज्वाला अङ्गे प्रज्वलिता। तथा अनङ्गबाणैस्तनुः जर्जरीभूतः(ता) ॥ २१४ ॥

[२१५] यस्मिन् वसन्ते क्षणं-क्षणमात्रं यमकालपास(श)सदृक्षं ज्ञातम्। वरकुसुमैः दिग्विभागाः सो(शो)भिताः। गगने-आकाशे आम्रमञ्जर्यां निबिडं गताः। तत्र वसन्ते नूतनाम्रमञ्जर्यो बभूव(वुः) ॥ २१५ ॥

[२१६] यस्मिन् समये नानाप्रकारैर्भरतभावं उच्चरन्ति तस्मिन् सुरक्तकवृक्षसिष(शिख)रे अत्यन्तमनोहरः समयः प्राप्तः। मधुकराः-भ्रमराः सरसं-सुमनोहरं शब्दं उच्चरन्ति ॥ २१६ ॥

[अवचूरिका]

[२१४] हे पथिक! एतां गाथां पठित्वा रुदन्तु (रुदन्ती) उत्थिता। चिरं जीर्णदुःखं मनसि संभारयन्ती। विरहाग्निज्वाला अङ्गे प्रज्वलिता। अनङ्गेन बाणैस्तनुर्जर्जरितम्(ता) ॥

[२१५] क्षणं ज्ञातं ज(य)मकालपाशो दुःसहः। वरैः-प्रधानैः कुसुमैर्दशाऽपि दिशः शोभन्ते। चूताः-आम्रा निबिडाः-निरन्तरा गगनं गताः, नवा मञ्जर्यस्तत्र वसन्ते जाताः ॥

कारंड[1] करहि तह[2] कीर भाइ,
कारुन्न पउक्कउ[3] तह कुणाइ ।
अइ[4] एरिस मयणपरव्वसीउ,
कह कहव[5] धरंती[6] कट्ठि जीउ ॥ २१७ ॥
जलरहिय मेह संतविअ काइ[7],
किम कोइल[8] कलरउ सहण[9] जाइ ।
रमणीयण रत्थिहि परिभमंति,
तूररवि[10] तिहुयण[11] बहिरयंति[12] ॥ २१८ ॥
चच्चरिहि[13] गेउ झुणि करिवि[14] तालु,
नच्चीयइ अउव्व[15] वसंतकालु[16] ।
घण निविड[17] हार[18] परिखिल्लरीहिं,
रुणझुण[19] रउ मेहलकिंकिणीहिं[20] ॥ २१९ ॥

1 B कारंडु । 2 B तहिं । 3 C पमुक्कउ । 4 A ऐ । 5 C कहवि । 6 A धरंतिय । 7 C काय । 8 C कोइ कलरव; B कलिरवु । 9 A सहणु । 10 A तूरारव । 11 B तिहुयणु । 12 B बहरियति; C बहिरियंति । 13 B चचहि; C चचरहि । 14 C करवि । 15 C अउव्वु । 16 B °याल; C °काल । 17 C निवर । 18 B हारि । 19 A रुणझुणु । 20 A B कंकणीहिं ।

[टिप्पनकरूपा व्याख्या]

[२१७] तत्र वसन्ते कीराः – सु(शु)काः [का] रण्डकं – मण्डलं कुर्वन्ति । तत्र कारुण्यप्रयुक्तं यथा क्वणति । अइ इति कोमला[ला]पे, ईदृशे समये मदनपर-वसा(शा) जीवं कष्टेन धरन्तीव ॥ २१७ ॥

[२१८] जलरहिता मेघाः स(श)रीरं सन्तापयन्ति । कोकिलाकलरवः कथं सह्यते । रमणीगणाः रथ्यामार्गे परिभ्रमन्ति । तूर्यरवेण त्रिभुवनं बधिरयन्ति जनाः ॥ २१८ ॥

[२१९] एष अपूर्वो वसन्तकालो नृत्यते । कैः ?– चाचरिकजनैः, किं कृत्वा ?– तालं ध्वनिं च कृत्वा । पुनः निबिडहारपरिवेष्टिताभिः युवतीभिः । पुनः शब्दायमानकिङ्किणीनिनादमेखलाभिः ॥ २१९ ॥

[अवचूरिका]

[२१७] तत्र वसन्ते कीराः – शुकाः कारण्डकं – नीरं(डं?) कुर्वन्ति । तत्र कारुण्यप्रयुक्तं यथा कुर्वन्ति । अइ इति कोमलामन्त्रणे, ईदृशे समये मदनपरवशाजीवं कष्टेन धरन्तीव ॥

[२१८] जलरहितमेघैः काया सन्तापिता । कोकिलानां कलरवः कथं सोढुं शक्यते । रमणीगणा रथ्यामार्गेषु भ्रमन्ति । तूर्यरवेण त्रिभुवनं बधिरी क्रियते ॥

[२१९] चच्चरे – हट्टमार्गे गीतं नृत्वा, तालध्वनिं कृत्वा, अपूर्वो वसन्तकालो नृत्यते । घननिविडहाराभिः परिखेलन्तीभिर्मेखलाकिङ्किणीभी रुणझुणरवः क्रियते ॥

गज्जंति तरुणि णवजुव्वणीहिं[1],
सुणि पढिय[2] गाह पिअकंखिरीहिं ॥ २२० ॥
[अर्द्धम् ।]

एआरिसंमि समए घणदिणरहसोयरंमि लोयंमि ।
अच्चहियं[3] मह हियए कंदप्पो खिवइ सरजालं ॥ २२१ ॥

जइ अणक्खरु कहिउ मइ पहिय !
घणदुक्खाउन्नियह मयणअग्गि [4]विरहिणि पलित्तिहि[5],
तं फरसउ मिल्हि[6] तुहु विणयमग्गि पभणिज्ज झत्तिहि।
तिम[7] जंपिय जिम[8] कुवइ णहु तं पभणिय[9] जं जुत्तु,
आसीसिवि वरकामिणिहि वट्टाऊ पडिउत्तु ॥ २२२ ॥

1 B C जुव्वणीय । 2 A पढियइ । 3 C अहियियरं । 4 A विरहणि; B विरहिण । 5 A B पलत्तिहि । 6 B मिल्हेवि तुह । 7 A तिव । 8 A जिव । 9 A °पि भणिय ।

[टिप्पनकरूपा व्याख्या]

[२२०] अस्मिन् समये नवयौवनास्तरुण्यः गर्ज्जन्ति । पठितां गाथां श्रुत्वा प्रियोपरि उत्कण्ठिता जाता ॥ २२० ॥

[२२१] एतादृशे वसन्तसमये दिवसे घनं यथा रसोत्करे लोके च याते सति, कन्दर्प्पो मम हि(हृ)दयेऽधिकतरं शरजालं क्षिपति ॥ २२१ ॥

अथ ग्रन्थमुपसंहरन्नाह–

[२२२] यत् पथिक ! मया घनदुक्खा(ःखा)पूर्णया मदनाग्निना विरहेन(ण) च प्रलिप्तया, अनक्षरं कथितम्, तत् कठोरं परिहृत्य विनयमार्गं झगिति प्रभणे [ः] । तथा कथयेः यथा [स] न कुप्यति । तद्भणेः यद् युक्तं भवति । एवं कथयित्वा वरकामिन्या आशिखं(षं) दत्वा पथिको गमनार्थं प्रयुञ्जितः ॥ २२२ ॥

[अवचूरिका]

[२२०] नवयौवनाः स्त्रियो गर्जन्ति । पतिकाङ्क्षया मयैषा गाथा पठिता ॥

[२२१] एतादृशे वसन्तसमये दिवसे घनं यथा रहसोत्करे लोके च याते सति, कन्दर्पो मम हृदयेऽधिकतरं शरजालं क्षिपति ॥

[२२२] यत् पथिक ! मया घनदुःखापूर्णया–मदनाग्निना विरहेण च प्रलिप्तया, अनक्षरं कथितम्, तत् कठोरकं परिहृत्य, विनयमार्गं यथा झगिति भणेः । तथा कथयेः, यथा न कुप्यति । तद्भणेः यद्युक्तं भवति । एवं कथयित्वा वरकामिन्या आशिषं दत्वा पथिको गमनार्थं प्रयुञ्जितः ॥

[1]तं पइंजिवि चलिय दीहच्छि
अइ तुरिय,[2] इत्थंतरिय दिसि दक्खिण[3] तिणि जाम दरसिय,
आसन्न पहावरिउ दिट्ठु णाहु तिणि झत्ति हरसिय।
जेम अचिंतिउ[4] कज्जु तसु सिद्धु[5] खणद्धि महंतु,
तेम पढंत सुणंतयह जयउ अणाइ अणंतु[6] ॥ २२३ ॥

1 C पट्ठिवि तं वलिय दीअच्छि व तुरिय। 2 A B तुरियइ। 3 B C दक्षण। 4 A अचंतउ; B अचिंतउ। 5 A सिंधुयणधु। 6 C अणायतु अंतु।

[टिप्पनकरूपा व्याख्या]

[२२३] सा दीर्घाक्षी यावत् तं प्रेपय(यि)त्वा अति त्वरितं चलिता। अस्मिन्न-वसरे दक्षिणा दिग् दृष्टा। तदैवासन्नं यथा पन्थानं आवरयन् तया पतिर्दृष्टः। हर्षिता झगिति जाता। अथाशीर्वादम् – अथ कर्त्ता भणति – यथा चिन्तितं कार्य्यं तस्याः क्षणार्द्ध मध्ये महत् सिद्धम्, तथा पठतां शृण्वतां सिद्ध्यतु। अनाद्यनन्तः परमपुरुषो जयतु ॥ २२३ ॥

॥ इति संदेशराश(स)कटिप्पनकं समाप्तम् ॥

*

श्रीमत्प्राग्वाटवंशाम्बुधिशशिसदृशो हालि(दि?)गस्याङ्गजन्मा
पुत्रो मात(तु)स्तिलष्वाः प्रविदितचरणो रुद्रपल्लीयगच्छे।
श्रीमद्देवेन्द्रशिष्यः शर–रस–युग–भूवत्सरे (१४६५) वृत्तिमेतां
लक्ष्मीचन्द्रश्चकाराखिलगुणनिधयः सूरयः सो(शो)धयन्तु ॥ १ ॥
वृत्तिर्नाश्य(स्य) दृशा विलोकि सुरो(सुगुरोः ?) पार्श्वे न चाभाणि च
नो कर्तुं मुखतस्त्विदं भुवि मया चाश्रावि शास्त्रं क्वचित्।
किन्तु क्षत्रियगाहडस्य मुखतो या या प्र(च?) वृत्ति[ः] श्रुता
मा(सा) सा ह्यत्र मया विमूढमतिना वार्त्ता नि[ब]द्धा ननु ॥ २ ॥
यदन्यथा मया प्रोक्तो(क्तः) कश्चिदर्थस्तथा पदम्।
तदहं नैव जानामि तज्जानात्येव गाहडः ॥ ३ ॥

॥ लिखितं श्रीहिसारदुर्गे अषाढसुदि अष्टम्यां बुं(बु)धवासरे ॥

[अवचूरिका]

[२२३] सा दीर्घाक्षी यावत्तं प्रेषयित्वाऽति त्वरितं चलिता। अस्मिन्नवसरे दक्षिणदिशि दृष्ट्वा, तदैवाऽऽसन्नं यथा पन्थानमावर[य]न् तया पतिर्दृष्टः। हर्षिता झगिति शीघ्रं जाता। अथाऽऽशीर्वादं ग्रन्थकर्ता भणति – यथाऽचिन्तितं कार्यं तस्याः क्षणार्धमध्ये महत् सिद्धम्, तथा पठतां शृण्वतां सिद्ध्यतु। अनाद्यनन्तपरमपुरुषो जयतु ॥

॥ इत्यवचूरिः। श्रीसन्देशरासकं समाप्तं। पं० नयसमुद्रेण लिखितम् ॥

सन्देशरासकगतपद्यानुक्रमणिका – अकाराद्यनुक्रमेण ।

सन्देशरासक शब्दकोष।

[अकारादिक्रमानुसार]

अ

अ ११३ च (?)
अइ २१७ कोमलालापेऽव्ययम्
अइआवलय ११३ (=अति+आकुल ?) अत्युत्सुक
अइउन्हय १३२ अत्युष्ण
अइखिन्नि १५१ अतिखिन्ना
अइणेह २३ अतिस्नेह
अइत्थि (अयत्थि) १५९ अगस्ति [नक्षत्र]
अइदुग्ग १५९ अतिदुर्ग
अइधिट्ठि १८४ अतिधृष्टा
अइमणहर २१६ अतिमनोहर
अइमल्हिरय ५० अति+मल्हिर; [√मल्ह लीलाकरणे] अतिशयलीलायुक्त, अतिमन्थर. (गु. महालवुँ)
अइरावइ १४० [ऐरावती] विद्युत्
अइ-सच्छयइ १३३=अतिसच्छायति(?) अधिकं शोभते
अउव्व २१९ अपूर्व
अंसु ८७ अंशु=कान्ति
°[अं]सुय १५० अश्रु (हिं. गु. आँसु)
अकयत्थ ९२ अकृतार्थ
°[अ]क्करिस (उ°) १९५ उत्कर्ष
°[अ]क्खर १९ अक्षर=वर्ण
अक्खि १७६ अक्षि (हिं. गु. आँख)
अगर १८९ अगरु
°[अ]ग्ग १५४ अग्र
अग्गइ १५१ अग्रे=अतः परम् (हिं. गु. आगे)
°[अ]ग्गि २४ अग्नि (हिं. गु. आग)
अग्गीहर १९४ [°हर=घर] अग्निगृह
अचिंतिय २२३ अचिंतित
अच्चरिय १२० आश्चर्य (हिं. गु. अचरज)
अच्चहिय २२१ अत्यधिक

√अच्छ=अस् (गु. छुं, छे, इ.) अच्छउँ ७९, °उ २०७, अच्छइ ६७, अच्छिहि (°च्छ°) १६७
[°अ]च्छय १३३ अच्छ
[°अ]च्छि २०७,२२३ (यथा-दीहरच्छि, दीहच्छि) अक्षि
अज्ज १०९ अद्य (हिं. गु. आज)
अट्ठ ३१ अष्ट (हिं. गु. आठ)
अण° (यथा-अणाइ, अणायर, अणंत, अणंग) नञर्थ अव्यय (गु. अण°)
अणकिय १०२ अकृत
अणरइ १०५ अरति
अणरसिय १८५ अरसिक
अणरुइ (द्र० अणिरइ) १९९ अरुचि
अणक्खर २२२ अनक्षर (अनुचितवचनार्थक)
अणंग ५२ अनंग
अणंतु २२३ अनंत
अणल १२० अनल
अणाइ २२३ अनादि
अणायर १८६ अनादर
अणिमिस° १४७ अनिमिष
अणिरइ १९९ (द्र० अणरुइ) अरुचि अर्थक
अणुअंचि १३० अणु+अंच्; [द्र० भविसयत्तकहा-अणुअंचि] अनुगत्य
अणुराय १५७ अनुराग
अणुराइय° २२ [*अनुरागिक] अनुरागिन्
अणुसरिय २८ अनुसृत
अणेग° १७७ अनेक
°[अ]त्त २५ आर्त (यथा-दुक्खत्त=दुःखार्त)
अत्थ° ९२ अर्थ
अत्थम ११३ अस्तमन
अत्थमण ११७=अस्तमयन
अद्ध° २५ अध्वन्

अद्धावट्टय १९५ अर्धावर्त (अर्धोत्कलित)
अंग २५
अंगभंग १०५ अंगव्यथा
°[अं]गुट्ठ ४१ अंगुष्ठ (गु. अंगुठो)
अंगुल° १८९
°[अं]गुलि ६६ (गु. आँगळी)
अंचल ९८ (गु. आंचळी)
°[अं]जुलि १३० अंजलि
अंत २२३
अंतर १४२ अंतराल, ६४ दैर्घ्य, ९४ अभ्यंतर
°[अं]तरिय १९३ अंतरित
°[अं]धार १३९ अंधकार (गु. अंधार, अंधारुँ)
अन्न १८९,४६ अन्य
अन्नय ६४ अन्य
अन्नइ ११७ [अन्यत्+चित्?] अन्यत्र (गु. अने)
√अप्प = अर्प् (गु. आपवुँ) अप्पियइ १२४
अप्प ९५ आत्मन्
अबुह २१ अबुध
अबुहत्तण २१ [°तण < °त्वन] अबुधत्व
अब्भितर° १९४ अभ्यन्तर
अमंगल १०९
अमल १७३
अमिय° २३ अमृत
अमियमयूह १३७ अमृतमयूख = चन्द्र
अंबर १४८ = गगन, १०१ = वस्त्र
अंबुहर १३९ अंबुधर
अम्हारिय १०५ = अस्मदीय
अरमणीय १५७, = करपत्रम्
अरविंय १३७ अरविंद
अरु २५ च = अथ च (हिं० अरु)
°अरुण ५० = अरुणत्व,
°अलंकरण १८७
अलय ८७ अलक
अलहंत १८ अलभत्, - अलहंतय ४९, अलहंतिय १४७
अलिय १३८ अलिक
अलिक्कय २११ अलिक

अवत्थ १०५ अवस्था
अवर ९६ अपर
अवलोइय १८४ अवलोकित
अवलोयण ९४ अवलोकन
अवसु १९९ अवशम् = अवश्यम्
अवहार = अव+धारय्, अवहारि ३०
अस १५८ (?) असु; आशा
असंचर १४५
असमत्थ ८० असमर्थ
असहंतिय १३१ असहंती
असुह १३१ असुख
असेस १९२ अशेष
असेविय° १९३ असेवित
असोय २११ अशोक
अह ५४,१३५ अथ
अहर° ५१ अधर
अहव १८३ अथवा
अहवा ९१ ,,
अहिणवियअइ ४४ (°वियइ) अभिनूयते
अहि° १३५ अधि°
अहिय° ६७ अधिक

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°आइ २२३ आदि
आइ १९१ द्र० - आयय
आइयय ४१ ,, आयय
आइन्निहि ४५ द्र० आयण्णहि
[°आ]उन्निय २२२ °आपूर्णित (यथा - दुक्खाउन्निय)
°[आ]उल १४६ आकुल = व्याप्त
°[आ]उलिय ९४ आकुलित = व्याकुलित
°आउह° १०५ आयुध
°आएसियय ६५ आदेशित = आदिष्ट
आयय ६७ आगत (हिं. आया)
आइयय ४१ = आययय
आइ १९१ = आय; आयय
आयण्ण (°न्न) = आ+कर्ण
आयण्णहि ८५, आयन्निहि ११८, आयन्नि ३०,९८
°आयर १८६ आदर

°आकंखिरिय १३४ [आ+√कांक्ष – इर] आकांक्षन्ती
आकंतिय १३१ आक्रान्त
°आकोयण १२३,१२५ °(उ)क्कोयण, [यथा – मयणाकोयणि], मदनयुक्तचेष्टा = मदन-चेष्टायुक्त
°आगम ५३ = आगमन
°[आ]डंबर १४८
°[आ]णण २४ आनयन. √आण् = आ+नी (गु. आणवुँ)
आणि १९७ आनीय; आणिय १९९ आनीत
आभंगियइ १०१ अभ्यङ्ग, अभ्यज्यते
आलय ६२ = नीड
आलंकियय ४८ [अलंकिय] अलंकृत
आलसि १०५,१५१ अलस (गु. आळसु)
आलिंगण ९४ आलिंगन
°आवट्टय १९५ (? उत्कलित)
°आवरिय ८७,२२३ (? आवृत)
°आवलय ११३,८८ (= आउल) व्याकुल
°[आ]वलि २६
आवाणिय १९४ ?
√आव् [आप् ?] आ+गम् (गु. आववुँ)
आविहसि १९१, °(आ)विय १९७
°आस° ८५, °आसा° १०६, आशा
°आसणय ८६ आसन
°आसंग ९४
आसन्न २९
√आसास् [आ+√श्वास] = आश्वासय्०
आसासि ९८, आसासिज्जइ १८,
√आसीस् = आ+√शास
आसीसिवि २२२,
आसीसिय ४४ (°सिइ ?) आशिषा
°आहरण १६७ आभरण

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इअ १९३ इव
इय ७४ इमाम्
इकट्ठ १८० एकस्थ (गु. एकठुँ)
इकत्ति ८० एकत्र = एकस्मिन्
इकल्लिय ९२, इक्क° १९२ एकाकिनी (गु. एकली)
इक्क १०० एक
इक्क - इ ९९ = एकदापि, एक+चित् ? (गु. एक्के)
इक्कल्लिय १९२ द्र० इक°
इक्किक्क १६६ एकैक (गु. एकेक)
इक्ख° १२५ इक्षु (गु. ईख)
इच्छ = √इच्छ् (गु. इच्छवुँ) इच्छन्त ८२, इच्छन्तिय १९८
इच्छ १०९ इच्छा
इच्छा १६९
इणि ११३ अस्मिन्
इत्थंतरि १०७ अत्रान्तरे
इंदीवर २९
इंदोअ १४३ इन्द्रगोप
इम ९४ एवम् (गु. ऍम, इम)
इहु १५२ एषः = एतद्
ईसरसरि १५५ ईषत् स्वर = लघुशब्द

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उ १५१ उत = प्रत्युत (?)
°उयर° ११८ उदर
उक्कंखिरिय ९४ [उद्+कांक्ष्+इर] उत्कंठिता; द्र० उक्किख
उक्कंठ १२० उत्कण्ठा
°उक्कर १४१ उत्कर = समूह
°[उ]क्करडि ६९ ,, (गु. उकरडी)
°उक्किख १०८ उत्कांक्षा
°उक्कोयण १०४ उत्कोकुच [द्र० आकोयण]
°[उ]ग्गउ १८१ उद्गम
उग्गिलन्त १०० [उद्+गिल] उद्गीरन्
√उच्चर् = कथ्
उच्चरहि° (हिँ) २१६
उच्चरिय ४४
उच्छल = उत्+क्षिप्
उच्छलि १६२ (गु. उछळवुँ)
°[उ]च्छित्त १२० उत्सिक्त
उज्जगय १०५ [√उज्जग्ग् < उज्जागिर], उज्जागर
उज्जल ५१ उज्वल
उज्जाण ५४ उद्यान
उट्ठंत १३६ उत्तिष्ठन्ती

उट्ठिय १९२ उत्थित
°उड्डीणय २५ ?
उणंदीयइ १८२ (?) न आनन्द्यते
उत्तट्ठि ९७ } उत्त्रस्ता
उत्तट्ठिया ८३ }
उत्तंग° २४ उत्तुंग°
उत्तरायण ११२
उत्तावलय ९२ उत्सुक, (गु. उतावळुं)
उत्तावलि २६
उद्धसिय ८७ (?) [उद्ध्वस्त ?] उद्धषित(?)
°उन्नय° ४५ उन्नत
उन्नमियय १३३ } उन्नमित
उन्नवियय १४८ }
°उन्हय १३२ उष्ण (गु. ऊनुँ)
°उन्हत्त १०७ उष्णत्व; अग्नि
उप्पत्ति ८९ उत्पत्ति
उब्बिबिर° ८७ फिक्क° (गु. फीकुँ) खिन्न
°[उ]ब्भव १३७ उद्भव
°उमुक्क° २५ उन्मुक्त
उयारय १८८ कक्षा; उपवरक (गु. ओरडो) [उयरिया, ओयरिया (राजस्थानी – ओवरि) ओअरय–अपवरक]
उरुन्न ९७ } [उद्+रुद्+न] उ इति
उरुन्नय १४५ } अधिकं रुदितं ।
°उल° १४७ कुल
उल्लिहइ ४१ [उद्+लिख्] उल्लिखति
√ उल्हव् = वि+ध्मापय् (गु. ओलववुँ, होलववुँ) = विध्याति
उल्हवइ १३७, उल्हविय १४९
उल्हाव-यरु ६७ [√ उल्हव्+कर] विध्मापक
उवर १३५ उदर=उरस
°[उ]वरि ११८ उपरि
उवाडयणि १९९ (?) गर्दभी
°उव्व २१९ °पूर्व
उव्विन्न ६८ उद्विग्न, उव्विन्निय १६९, °या ८५.
उवम १९९ उपमा
उवेउ १३६ उद्वेग
उससंतिया ८३ उच्छ्वसन्ती
उसास ११८,१९२ उच्छ्वास

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ऊसारिय १८६ उत्सारित

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एय २० एतद्
एग १८० एक
एम १९९ एवम् (गु. ऍम)
एरिस २१७ ईदृश
एह ९१ } एषः, एषा
एहु २०४ }

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ओसास ९७ (?) उच्छ्वास
ओस १८३ ओससिउ=[अवश्याय-सितः] उच्छ्वसित (गु. ओस)
°[ओह] १११ ओघ

य (श्रुत्यात्मक)

य १०३,१७६,२२३ च
°यण १९३ गण
°यण २१८ जन
°यर १३७ [कर] किरण
°यल ५५ तल
°यल ५१ दल

क

क १८ क (प्रश्नार्थ सर्वनाम)
के ४५ केचित्
को पुण ९४ कः पुनः (गु. कवण)
कु-वि १४८ कोऽपि
किं-पि ६८
किवि ९१ (किं वि)
कु-इ ४२ कु-वि
का-वि कापि (स्त्रि.)को-इ ५२ कमपि-अवर्ण्यमित्यर्थः ।
°कयत्थि ९२ कृतार्था
कइय° १२२ कदा, कइय-लगिग १२२ कदा-प्रभृति (द्र० लगिग)
°कओल १८७ कपोल
कय(इ)वर ४४ कविवर
कज्ज २२३ कार्य
कट्ठ १८० कष्ट

√कडयड् – आकृष्यमाणकोदण्डस्य कडकड इति शब्दे, कडयडवि १८५
कडक्ख १२३ कटाक्ष
कड्ढिय° १७७ कड्ढ = कृष्ट (गु. काढवुँ, चित्र-काढवुँ इत्याद्यर्थक)
कढिण ८५ कठिन
°कण° ११८
कणय° २४ कणयंगि = कनकाङ्गी
कंटअ° २०६ कंटअग्ग=कंटकाग्र
°कंठ° १५४
कत्थवि ४४ कुत्र+अपि
कद्दम १४३ कर्दम
°कंखिरि १३३, कंखिरी २२० √कंख् = कांक्षन्ती
कंत ७६ कांत, कन्तय १६७
कंति ८७ कांति
कंदप्प १७८ कंदर्प
कंदुट्ट १६२ उत्पल [कंदोट्टं नीलोत्पलम्]
कपूर° १७९ कर्पूर
कम° ३० क्रम = पद
कम्म १९९ कर्म
√कर्=कृ (गु. करवुँ) करेइ १०८, करेहि २०५, कीरइ १७९, ११४ (कीरहि) करहि ६८, करि १०९, करिवि ८८, करवि १९, करि ९२, किय ११४, कीय ११९, कियय १०२, कीयय १९९
कर १३० हस्त
°कर १३१ किरण
करयल १४२ (कलयल) कलकल
√करप्प्=कृन्त् (गु. करपवुँ) करप्पियइ १२४ कर्प्यते
करलय १४१ (?) करलः=पगदण्डकः (गु. पगदंडो–°डी) चरणवीथि
करवत्त १२४ करपत्रम् (गु. करवत)
°करि° ४६ करिन्
करुण° १३४
कल° १८३
कलयंठि १४४ कलकंठी = कोकिला
कलयल १४४ कलकल
°कलस २९ कलश
√कल् (गु. कळवुँ) कलिज्जहि ५२
°कली २०५ कलिय, कलि (गु. कळी)
कल्लोल १४२
कवण ६४ प्रश्नार्थ सर्वनाम (गु. कोण, हिं. कौन)
कवाल ८६ कपाल=शिरोऽस्थि, भाल (गु. कपाळ)
कवालिय १८५ कापालिक
°कवित्त १० कवित्व
°कवोल ५२ कपोल
कसिण° ८७ कृष्ण = कालिमा
√कह्=कथ् (गु. कहेवुँ) कहउँ ६८, कहइ ९१, कहसु [कथ°+°स्व] ८२, कहह ६८, कहु ९१, कहिय ९२, ११०=कहिज्ज = वदेः, कथेः, कहिज्ज ८८; कहिज्जसु ७४, कहिसु ९१, कहवि ७४, कहिव्वउ ९९, कहणिज्ज ९१ कहिय ११७, कहियय ९१ कहि १०५ (कहि ण सक्कउ = कथितुम् न शक्नोमि (=गु. कही न शकुँ)
कहणह ८० (कथनस्य) = कथनाय
कहणु ८१ कहणु न जाइ = कथितुम् न याति
कह = क कुत्र १५४
कहव १५७ कथमिव
कह कह वि १८ कथं कथमपि
°कह १८२ कथा
कहि ४१ कुत्र (गु. काँहँ)
काँइ १२४ (काइ) किम् (गु. काँ, काँइ)
°काय २१६ काया (गु. काय) काइ २१८
काम° १८२
कामिय २२ कामिक (गु. कामी)
कामिणि ५० °नी (गु. कामनी)
कारंड २१७ (?) मण्डलम्, नीडम्
कारुन्न° २१७ कारुण्य
काल ९४ समय
कालंगुलि ८१ कनिष्ठाङ्गुलि

कावालिय ८६ कापालिक
कावालिणि ८६ कापालिनी
°काहल° ४५ काहला
कि ७७ (किँ) = किम्
किंकिणि° २६ °णी
किम ६९ (किव) कथम् (गु. केम)
किम्मइ १२८ = किम+इ (<वि < अपि) (गु. केमे)
किरण° १४१
किरि ९९ किल
किसण° १४८ कृष्ण
°किसलय° २०५
किहु ९६ (= किंहु = किं खलु) किमपि
कीर २१७
कुकवित्त° २१ कुकवित्व
°कुट्ट° १७३ प्रहार
°कुडिल° १७७ कुटिल
कुंडवाल° १७५ वर्तुल (गु. कुंडाळुँ)
कुंड-कुंडलिय-कुंडवालः [यथा चक्क-चक्कलिय-चक्कवाल; पेंड-पेंडलिय-पेंडवाल, सुह-सुहवाल]
कुण्डलिय ४९ कुण्डलित = कुण्डलाकार
कुंकुम° ८७ (गु. कंकु)
कुंज° १६४ क्रौञ्च [गु. कुंजडुँ]
कुंजर° १३३
कुंद-चउत्थि° १९५ कुन्दचतुर्थी (चउत्थि=गु. चौथ)
कुंभ १००
√कुण्‌ = कृ, कुणइ १८३, कुणंति १८३
√कुणा = क्रण् (?) कुणाइ २१७ कुणइ क्रणति (?) कुर्वन्ति, कुणंती १५५
°कुप्पास° २८ = कूर्पास, कञ्चुक
कुरंगि ९७ कुरंगी
कुवइ २२२ कुप्यति
कुसुम १०६
कुसुमसर १३७ °शर
कुहर ९२
केलि १८०
केलीहर १९४ कदलीगृह
°कोअण ४७ कौकुच; द्र० आकोयणि
कोयंड ५२ कोदंड
कोइल १४८ कोकिल
कोऊहल १९ कौतूहल
कोऊहलिय ३० कौतूहलित
कोलिय° १९ कौलिक = तंतुवाय
कोसिल्ल १८६ कौशल्य

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खयहि १३७ खयइ (?), क्षपयति
खज्जोय १६५ खद्योत
खट्टंग ८६ (?)खट्वाङ्ग = पल्यङ्कपाद; योग्युपकरण
खण १९ क्षण
खंभाइत्त ६५ स्तम्भतीर्थ (गु. खंभात)
खर १४२
√खल = स्खल्, खलहि ५४, खलिय ८७
खल १८४ (गु. खळ)
खाम° ११८ क्षाम
खामोयरिय ११८ क्षामोदरी
खार° १३७ क्षार (गु. खार)
√खिज्ज = खिद्य, खिज्जउ १६५
खिन्नि १५१ खिन्न
खिलंतय १७४ √खिल = क्रीड (गु. खेलवुँ)
√खिव (?)खिवइ १३७,२१० (क्षिपति) खिवंतिय १४०,१४१ द्योतन्ती
खित्त १३६, खित्तय १७८ क्षिप्त
खिसिय २६ √खिस = सृप् (गु. खसवुँ)
√खुव (?)खुवइ ८६ दूरीभवति (गु. खोवुँ)
°खेअ १५१ खेद

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गय ५८, गइय १९१ गत
गय २६,८७, १०५, १७१ गति
गयण १३९ गगन
गग्गिर° २९ [√गग्ग्‌+इर (?)] गद्गद
√गज्ज = गर्ज् (गु. गाजवुँ) गज्जंति २२०, गज्जंत २०८, गज्जिउ १४२

गण–गण् (गु. गणवुँ) गणंति २०६, गणिज्जइ २०६
गंठि २७ ग्रंथि
गंड ४८
गंध १८४
गंधक्करिस १९५ (गंधुक्करिस) गंधोत्कर्ष
गंधमोअ २०३ गंधामोद०
गंधवहि १३२ [°वहिन्] गंधवह
√गम्=गच्छ्, गमहि १०२, गमियइ १४२, १५८, गम्मियइ ११७, गंमिज्जइ ६४ गमिय, १८०, गम्मियउ
गम ११३ गमन
गमण १०९ ,,
गरिट्ठ ३१ गरिष्ठा
गरुअय ७७ गुरु (गु. गरवुँ)
गरुय° १३९ गुरु
°गल १७१ (गु. गळुँ)
गलत्थिय १५० क्षिप्त
√गह्=ग्रह् गहिवि १५१, १९७
°गहिल्लिय १९६ [ग्रह+इल्ल] ग्रथिला (गु. घेली)
गाढय १८९ गाढ (गु. गाढुं)
गाह ८३ गाथा
गिज्जइ १५७ √गी=गै
गिंभ १३९ ग्रीष्म
°गिम्ह° १३०, २०४ ग्रीष्म (गु. घीम)
°गिर° २९ गिरा
√गिर्=गृ, गिरंति २०२, गिरंत १५७
गीय १८० गीत
°गुण १३७
गुण° ९७ ज्या
गुरु १६९ महत्
गुहिर १३९ [<गभीर=गुहा] गभीर
गेय १५७
गोयंगण १४६ (?) गवां व्रजः
गोयंगण १४६ गोपांगना
गोआसण १६९ गवासन
°गोवर १७८ (?) गोपुर
गोस ११३ [प्रभात] दिवस

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घडिय १५४ घटित (गु. घडवुँ)
घण १०६ घन, घणउ ५२ (गु. घणुँ)
°घण° १३३ मेघ
घणसार १३८ घनसार
घर १६७ गृह (गु. घर)
घरणिय १०३, घरि°=गृहिणी (गु. घरणी, घरुणी)
घल्लिय ९२ क्षिप्त (गु. घालवुँ)
घुट्टिवि १६२ √घुट्ट=पिष्
घुरहुरइ १३९ सरोषं गर्जति
घुसिण १७८ घुसृण
घोर° १३९

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च १८
√चय्=त्यज्, चइवि २७
चउ° ४३ चतुर्
चउक्कय १२५ चतुष्क
चउग्गणी १५६ चतुर्गुणा (गु. चोगणी)
चउदिसि १३९ चतुर्दिशः
चउवेइ ४३ चतुर्वेदिन्
चक्कावट्ट १७७ चक्रावर्त
√चक्ख्=चर्च्, चक्खंति १३८, चक्खिय १७७
चच्चंकिय १६८ [चर्चांङ्कित] अर्चित
चच्चरि २१९ चर्चरी
√चड्=आरुह्, (गु. चडवुँ, चढवुँ) चडइ १०६ (चटति); चडाइयइ ५२ (चटाप्यते); चडि १४४; चडिय १४४, चडी १५१
चंचल° २६ (गु. चंचळ)
चंद १२२ चंद्र (गु. चाँद; चाँदो)
चंदण १३७ चंदन
चंपयल १८७ चंपकतैल (गु. चंपेल)
चंबाय ५३ ?=उपानह् [<चर्मपाद ?]
चमक्कय ५०=उपानहश्चमचमशब्दः।
चमक्करि १७१ [चमत्करी] चमत्कारकारिणी
चरण २७
चलंति १०५ चलंती

चलिय २६ चलित
चलण २५ चरण
°चलत्थ १६९ (?) तुरंगचलत्थिहि = तुरंगमशालासु
√चल्ल् = चल्य्, (गु. चालवुं) चल्लहि ४५, चल्लियइ ११३
चल्ल ४५ चलचल शब्द
चवण ९४ [चर्वण] = दशनखण्डन
चाइ ४४ त्यागिन्
चाउद्दिस ६५ चातुर्दिश
चावइ १३३ चातकी
चिक्कण° ५३ स्निग्ध (गु. चीकणुं)
चित्त ९६ चित्र
चित्त १६७ चित्रविचित्र
चित्त° १८५ मनस् (गु. चीत)
चित्तविचित्त १६७ चित्रविचित्र
चित्तहर १८५
चिंतिय २२३ चिंतित
चिर ११४
चिरग्गउ १८१ [चिरगत] चिरप्रवसित
चुंबण ९४ चुंबन

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√छड्ड = मुच्, छड्डिवि ७५
छण १९५ [क्षण] उत्सव
छन्नउ १४३ छन्न (गु. छानुं)
छम्मयल १६० [छन्नतल (?)] = पाताल
छय १३७ (?)क्षत
°छल १७९ (गु. छळ)
छाय° ६४ छाया
छायंती २९ छादंती
छायउ ६४ छादित (गु. छायुं)
°छार° १२० [क्षार] रक्षा (गु. राख; छार)
°छावड ७८ (?) शरीर
छित्त° ४७ क्षिप्त
छिद्द २१२ छिद्र
छिहंत २५ स्पृशन्, क्रामन्
√छुड् छुद [छुद्], छुडवि २१
छुद्ध १७९ छूढ = क्षिप्त,
छेअर १८ [छेकतर ?] छेक = निपुण

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ज २० यद्
जु ७६ यद्
जं २७, २२२ यावद्
√जय् जयउ २२३
जइ ४३, १९१ यदि
जइवि १०० यद्यपि
जइय ९४ (जइआ) यदा; जइय कालि = यस्मिन् काले
जग १३७ जगत् (गु. जग)
जग्गंत १५८ जग्ग = जागृ (गु. जागवुं)
जज्जरिय ६७ जर्जरित (गु. जाजरुं)
जडिअ १५४ जटित, खचित - (गु. जडवुं)
√जण = जनय्, जणइ १३७ (गु. जणवुं)
जण २१६ मनुष्य (गु. जण)
१९, १७५ बहुवचनार्थे, समूहार्थे
°जणण १३६ जनक
जणु ६१, १७० (?), २१६ (?) इव
जत्थ ११२ यत्र
√जंप = जल्प्, जंपउँ ३०, जंपइ १२१, जंपंती ५०, जंपिरी १८२, जंपिव्वउ ८२, जंपिय २२२, (= जंपिज्ज) कथयेः
जम° १३२ यम
°जम्म° १३७ जन्मन्
√जल = ज्वल् (गु. जळवुं) जलइ ८९, जलंतिय १३१, जलिय १८५
जल° १६२ नीर, २४ अश्रु
√जा = या (गु. जावुं, जवुं) जाउ ९१, जाइ ८१, जंत १०९, जंति १४०, जाइअइ ११३, जाहि ११०, जाइसि ४१, जाइ ११४, जाइव्वउ ८२
जाईहल १४४ जातिफल
जागंतिय १४७ √जाग<जग्ग = जागृ (गु. जागती)
√जाण = ज्ञा, (गु. जाणवुं) जाणियइ ६५, जाणिवि १९, जाणि १८१, जाणिय १९७

जाम २२३ यावत्
जामिणि १५५ यामिनी
जालंधरि ६६, १२३ कदली
जि २६ एव (गु. ज)
√जिण=जि, जिणिवि १०१
जिणण १२२ जयन
जिण्ण १६५ जीर्ण
जिम ६१, १०३ यथा (गु. जेम)
जिह १६७ यासाम्
जीय १५४ जीव
√जीव=जीव्, (गु. जीववुँ) जीवउ १०७, जीवंतय ११४,
जीह १३२ जीह्वा
°जुय १८९ युग
जुयल ५१ युगल
जुयलय ५२ युगलक
जुत्त २२२ युक्त
जुन्न २१४=जूर्ण, जीर्ण (गु. जूनुँ)
जुन्ह २६० ज्योत्स्ना
जुवाण १९४ युवन् (गु. जुवान, जवान)
जेम २२३ यथा (गु. जेम)
√जोय=पश्य् (गु. जोवुँ) जोयंतय ५४, जोइवि १६९, जोयय (°इ°) २५, जोइयय ९७
जोयण ६४ योजन
जोइक्ख १७६=ज्योतिष्क, दीप

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झखड १९२ झुंडयालकनाम पवन, १३२ महावात (हिं. झंखड)
√झड=शद्, झडइ १०६=झटति
झडि १९२ (झडी) निरन्तरवृष्टिः
झत्ति ८९ [झद>झ, इति>त्ति] झत्तिहिं १५९ झटिति
झंखर १३२ शुष्कतरु (?) (गु. झाँखरुं)
झंप=आक्रमय्, झंपवि १४८ (१) व्याप्य; (२) आक्रम्य
झंप=आच्छाद्, झंपंती २९, झंपियय १२२
√झर=क्षर्, झरंत १२२ (गु. झरवुँ)
झल १३७ झला=मृगतृष्णा
√झलक्क=झलक (गु. झळकवुँ) झलकंति १३१, झलकंतिय १४० झलक्किय १०६, (जालझलक्किअउ) झलकंत १३२ (ज्वलत्)
झसुर १७९ नागवल्लीदल=ताम्बूल
°झाल° १२० ज्वाला (गु. झाळ)
°झालावलि १७० ज्वालावलि
√झिज्झ=क्षीय्, झिज्झउ १६५, झिज्झइ १५६, झिज्झंति १०३, झिज्झंत १६५
झीण° १७१, झीणय ५३ क्षीण, सूक्ष्म (गु. झीणुँ)
√झुण=ध्वन्, झुणंतिय ५३
°झुणि १३४ ध्वनि
√झूर=√क्लिश् (गु. झूरवुँ) झूरंत ९५, झुरंत १२३
√झुल्ल=प्रेंखोल (गु. झूलवुँ) झुल्लंति १३४

ठ

√ठा=स्था; ठाहि ३०, ठिय (ट्ठिय) ७५
ठव=स्थापय्, ठवइ २७, ठविय १३५
ठाइ ४३ (गु. ठाम) [<*स्थामन्] स्थाने

ड

√डज्झ=दह्य् (गु. दाझवुँ) डज्झंति १५०
°डर १९३ [दर] भय (गु. डर)
डसन ५० [दशन] दंत

ढ

ढंखर १९३ फल-पत्ररहित शुष्कप्राय वृक्ष
ढुक्कय १८६ ढुक्क (गु. ढूकवुँ) ढुकउ=ढुढौके=ढौकयामास=प्राप्तः।

ण-न

ण ७८, न ७७, न
णं १८२ (?) न
°णं २९, १८२, नु वितर्के
णहु २०६, २२२ न खलु
°नयण ६४ नयन
णयर° ४१ नगर
णक्कंत १०४ [१] नक्रान्त=नासिकान्त
[२] नक्तान्त=रात्रिप्रान्त

√णच्च = नृत्य् (गु. नाचवुं) नच्चीयइ (नच्चि°) २१९
णज्जइ २४ ज्ञायते
णट्टणिय ४५ [√नट्ट = नट्] नर्तिका
°नड° ४६ नट
णट्ठ° १०० नष्ट
णत्थि १८ नास्ति (गु. नथी)
णंदीयइ (णिं°) १८२ निन्द्यते
मर ४६
नलचरिय ४४ नलचरित
नव ५३, नवय १०० नवीन (गु. नवुं)
णव २७ नवन् (गु. नव)
णवजुव्वणी २२० नवयौवना (गु. नवजवान)
णह ५१ नख
णह १४० नभ
णहवल्लिय १४८ (णहवल्ली) विद्युत्
णाइ १११, ५२; णाय १७०, णायं ५३ इवार्थे
णाय १४३ नाग = सर्प
णायर° ४२ नागर
°णाडइ ४६ नाटकिन्
णाम ६४, ना° २११ नाम
णारि १७४ नारी
णाव १४२ (?) नौ (गु. नाव)
णाविय १९७ ण+भाविय (गु. नाव्युं)
णाह ६७ नाथ
णाहि° ४९ नाभि
णिअ १९, निय° २९ निज
णिअत्तय ३० निवृत्त
णिउइय ११२ नियोजित
णियय १६९ (?) नियत
√णिअ = दृश्, णियंत १५९, णियंती
णियंसण २८ निवसन = शिरोवस्त्र
णिग्गय १५४ निर्गत
णिग्गम ६९ निर्गम
निग्घिण ८५ निर्घृण
णिच्च ११५ नित्य
णिट्ठुर १६६, णिट्ठुरइ ६९ (°य) निष्ठुर
णित्तु १०२ नित्य
णित्त° २८ (?) नेत्रपटम्
णिद्दय ९५ निर्दय
णिद्दयर ६७ निर्दयतर
णिद्दोस ९९ निर्दोष
णिंद ९४, णिं° १९०, १९१ निद्रा (गु. नींद)
णिन्नासण १५८ [निर्+ √नाश्] निर्णाशक
निन्नेह ९९, णिन्नेहय १०१ निःस्नेह
°णिबद्धय ४५, नि° ५२ निबद्ध
णिब्भय २०८ निर्भय
°णिब्भर १२० निर्भर
निभंति १३८ निर्भ्रान्त
णिमिस ९६ निमेषम्
णिमिसिद्धु १९, ३०, १८२ निमेषार्द्धम्
णिम्मल १८३, नि° १६० निर्मल
°णिम्मविय ३१ निर्मापित
णिरक्खर १९१ निरक्षर
णिरंतरिय १३४ निरन्तर १४३
निरवक्खि ७८ निरपेक्षम्
णिरु ४३, १०२ निश्चितम्; ६८, ९५ नितराम्
निलय ७७
णिवड १३४ नि° ५७ निबिड
णिवडब्भर ४७ (°ब्भु°) निबिडोद्धुर
निवडंत २१० निपतत्
°निवह १३३
णिवेहिय १८९ निवेशित; निविष्ट
णिवसियय १३० प्रवसित
निविड २१९ निबिड
°णिवेसिय ९५ निवेशित
निस १५५, णिसि १०५ निशा (गु. निश)
णिसायर ८७ निशाचर
णिसियरिय ८७ निशाचरी
√णिसुण = निश्रृणु, णिसुणि ३०, णिसुणेहु १९, णिसुणेविणु १८, ४१; णिसुणेवि ८३
णिस्साहार १३४ निराधार; = निस्साधार
णिहू = दृश् (?) णिहइ २४ पश्यति
°णिहि ३१ निधि
णिहुय ११५ निभृत
नीर १०२

°नीरहर° १४८ °धर
√नीसर = निर्+सृ (गु. नीसरवुँ)
नीसरइ ५४
°नीसास ८३ निःश्वास (गु. नीसासो)
णेय ३०, ९९, १६९, १८२ नैव
णेह° ९१ स्नेह
णेवर° ५२ नूपुर (गु. नेवर)

त

त ९४ तद् (दर्शक सर्वनाम)
तं १३५ तद्
तइय १००, १९१ तदा
तउ २८, १३५ ततः; तो १८ [>तउ] २९ तावत् (गु. तो)
तक्खर ९५ तस्कर
√तग्ग = (?) तग्गमि १६४ = तद् गमे तग्गंत १५८
√तज्ज = तर्ज्, तज्जइ १२०
तड १६३ तट
√तडयड = दह्यमानवस्तुनः तडतडेति शब्दे, (गु. तडतडवुँ) तडयडवि १४८, १८५
तडतडयड १३२ त्रटत्रटत्रटद् (गु. तडतडतड)
√तडक्क – सहसा प्रकाशे, तडक्कइ १४८ तडत्कारं कृत्वा, तडत्करोति।
तडिनय १४३ अत्यल्प (?) (सं. तलिन = सूक्ष्म)
तण १८७, १८९, तणु ६७ तनु (गु. तन)
तणि ९४ (गु. तणुँ, तणी)
°तत्त १८२ तप्त
तत्तक्खण ८२ तत्क्षण (गु. ततखण)
तंडव १४४, २१२ तांडव
तं तु २१० (?) तं+तु
तम ११७ तमस्
°तमहर ९६ तमोहर
तरणि° १३१
°तरंग° १४५
तरंगिणि १३३ °णी
तरल १४८
तरु° १४४ तरुय १९२ तरु
तरुणि १७५ °णी
तवणतित्थ ६५ तपनतीर्थ, सूर्यकुण्डम्
√तव = तप्, तवंति १३१, तविहिं १३७, °तविय° १३०, तवियय १३९
तवण° १३७ तपन = सूर्य
तह ६७ तत्र
तह १८१ (तहवि) तहं १०४ तथा
तहि (तह) ६४ तदा
तहेवि १८१ (? तहेव) तथैव
ता ३० तदा, ७९ तस्मात्
ताकं १०४ (?) ताकं देशी = तर्कयामि
°ताडंक ४६ कर्णाभूषण
°तामिच्छ° ४७ कज्जल
ताराहिवइ २४ (ताराधिपति) चंद्र
तारायण १४३ तारागण
ताल २१९
ताव २७ तावत्
ति° १८ त्रि°
तिउर ४२ त्रिपुर
तिक्ख १२३ तीक्ष्ण (गु. तीखुँ)
√तिड (?) – तिडइ १३२ त्रुट्यति (?)
°तिण° १३१ तृण
तित्थ १६२ तीर्थ
√तिप्प = तिप्य, तिप्पंति १४०
तिम १०३, २२२ तथा (गु. तेम)
तिमिर° १९३
तिरच्छ ९७ तिर्यंच् (गु. तिरछुँ)
°तिरच्छिय° ४७ [तिरच्छ+°इय<°इत] तिर्यकृत
तिलय १६८ तिलक
√तिलक्क = तिलकाङ्कितं कृ, तिलक्किवि १६८
तिवल° ४९ त्रिवली
तिव्व १२० तीव्र; तिव्वयर १३१ तीव्रतर
तिहुयण १८ त्रिभुवन
तीयय ११२ तृतीय
तीर १७४
तुच्छ° १३३
√तुट्ट = त्रुट्य्, (गु. तूटवुँ) तुट्टइ ४७, तुट्टी ७८ (गु. तूटी)

तुडिय २७ त्रुटित
°तुंग° ४२
तुंबर ५३ तुंबरु
तुरक्क (?) ४८, १६८ तीक्ष्ण
तुरंगम १४२
तुरिय ८२, तुरियय ५० त्वरित
तुरिय-इ २२३ त्वरितम्+अपि
°तुल्लय ११४ तुल्य
तुसार° १८६, तुस्सार १८४ तुषार
तुहिण १९३ तुहिन
तुहु ८८, २२२ त्वम्
तूं ७७ त्वम्
तूर° २१८
तेय १३२ तेजस्
तेम २२३ द्र० तिम (गु. तेम)
तो २९ द्र० तउ
√तोड=त्रोटय्, आच्छोटय् (गु. तोडवुं)
तोडइ २५, तोडि ६६

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थक्किय १४२ [√थक्क<स्था+क] स्थित
थड्ढ १५० स्तब्ध
थण १५० स्तन
थणवट्ट ४९ स्तनपट्ट
थरहरिय ६६ कम्पित (गु. थरथरवुं)
थिय ११३ स्थित (गु. थयो)
°थिर° २४ स्थिर
°थूल° १९ स्थूल
°थोर° २४ स्थूल

द

°दइय ९४ दयित
दय ६८ दया
दयवर ४४ (दि°) द्विजवर, दयापर (?)
दक्खिण° १५८ दक्षिण
√दड्ढ=दह्, दड्ढए २२०, दड्ढ १६६,
दड्ढ ७७ दग्ध
दद्दुर° १४८ दर्दुर
दप्प १८५ दर्प
दर २८ ईषत्
दरसिज्जइ १६४ (दरि°) दृश्यते
दरसिय २२३ (दरि°) *दर्शित; दृष्ट
°दल ५१
√दल=दलय् (गु. दळवुं) दलियइ १८८
°दव ६९
दविण २०१ द्रविण
दस ६४ दह ५८, १४५ दशन्
दसण १३७ दशन
दसिय १३७ दष्ट
√दह (गु. दहवुं) दहइ १३२, दहन्त
२००, दहेवि १०८, °दहण १३१
दाहक
°दह १४४ (<द्रह) ह्रद
√दा=दा, दंति १७१, दिंति १७६, दिज्जइ
६९, दीयइ १८२, दिन्नय १८०
दारय १७५ दारक
दियह १२३ दिवस
दिण १२४ दिन
दिणपहु १७९ [दिनप्रभु] रवि
दिणबिंब ११३ [दिनबिंब] रवि
दिणसेस ११० [दिनशेष] अस्त
दिट्ठ १८ दृष्ट
दिट्ठि १२० दृष्टि
दिवस° ९५
दिव्व° १६८ दिव्य
दिस ५८ }
दिसा २०१ } दिशा
दिसि २२३ }
°दीउन्ह° ८३ [दीहुन्ह] दीर्घोष्ण
दीयइ १८२ (?) दीर्यते
दीण° २४ दीन
दीव° १११ दीवय, १७६ दीप (गु. दीवो)
दीव° १११ द्वीप
°दीवयर २२ दीपंकर
दीवालिय (?) १७६ दीपालिका, दीपमालिका
(गु. दीवाळी)
√दीस=दृश्य् (गु. दीसवुं) दीसहि ६८,
दीसइ ४२, १७४
दीह २५, दीहर २४ दीर्घ
दुक्कर २०४ दुष्कर
दुक्ख १२४ दुःख

दुक्खज्झि १८५ (?) =दुःखार्त्ता
°दुक्खन्निया ८५=दुःखाकीर्णा (गु. दुक्खिणी)
°दुग्ग ८२ दुर्ग, २०८ दुर्गम=अप्राप्य
दुग्गच्चिय १८ [दौर्गत्य+इक] दुर्गत
दुग्गम ११७ दुर्गम
दुच्चिय ११२ [द्वौ चैव] द्वावपि
दुत्तर १४२ दुस्तर
°दुद्धर° १४८ दुर्धर
दुम्म १९४ द्रुम
दुसह १२०, दुसहउ १४८, दुस्सह १३१ } दुःसह
दूअ १९७, °दूअय १९६ दूत
दूर° १९२
देह (स्त्रीलिंग) ७८ (गु. देह)

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धयरट्ठ° २४,१७१ [धृतराष्ट्र] हंस
धण° ७९ धनं=गोकुलम् (गु. धण)
धणु १८५ धनुष्
धन्नय ९४ धन्य
धम्मिल्ल २५ धम्मिल १०६
√धर=धृ (गु. धरवुं) धरइ ५०, धरन्ती २१७, धरंति १००=अधरिष्यत् (गु. धरत), धरु १०२, धरि १०९, धरेवि १०७, धरणउ ७१
धर १३२ धरा
°धर° १४८
धरत्ति ४१ (°रि°) धरित्री (गु. धरती)
धवल° १४३ श्वेत (गु. धोळुं)
धवलिय १६३ धवलित (गु. धोळ्युं)
धवलहर १८४ [धवलगृह] प्रासाद
°धार° १४८ धारा (गु. धार)
धिट्ठ १३९ धृष्ट (गु. धीट)
√धीर=धीरीभू, धीरि १०२, √धीरव=धीरय (गु. धीरववुं) धीरवइ २६६
°धूइण १९३ (?) धूमेन
धुय २०९ ध्रुवं (उत्प्रेक्षायाम्) मन्ये
धुक्खंतिय १०७ धुक्ष्=ज्वलन्ती (गु. धखवुं)
धुत्त १९२ धूर्त
√धूअ=धूपय्, धूइज्जइ १८९
°धूम १०९
°धूव १६९ धूप

प

पउयण १०२ प्रयोजन
पउक्क १११, पउक्कय २१७ (?) प्रयुक्त
पउदंडउ १४० (पयदंडउ) पगदंडश्चरण-मार्गः (गु. पगदंडो, पगडंडो)
पउम ११७ पद्म
पउहर २४ पयो°
पय १२१ [पद] शब्द
पय ५४ पाद, पउ मोडय ६८ =उपविश् (गु. पग मांडवो)
पय १४१ पयस
√पयट्ट=प्रवृत्, पयट्टउ ११७
पयड १८८ प्रकट
पयहत्थिण १४१ (?) पादत्राणहस्ताः
√पयास=प्रकाशय् पयासियइ ४३, पयासहि १२१, पयासिसु ११७, °पयासिय १९
पयोहर १७७ °धर
पक्खित्तिय १७० प्रक्षिप्ता
पच्चक्ख १२२, २०९ [प्रत्यक्ष] साक्षात्
√पच्चल्ल (?) पचिल्लइ १२० प्रेरयति
पच्चूस १७९ प्रत्यूष
पच्छिम° १५५ [पश्चिम] शेष
पच्छुत्ताणिय १९९ [पच्छ (< पश्च°)+उत्ताणिय] पश्चात्तापो जातः (गु. पसताणी, पसतावुं)
पज्जलंत २०८ प्रज्वलत्
√पड=पत् (गु. पडवुं) पडंत १३६, पडि २८, पडिय १११
पडह १७४ °ट° (गु. पडो, पडो वजडाववो)
पडिउत्त २२२ [प्रतिवृत्त] प्रस्थित, प्रयुञ्जित (प्रयुक्त)?

√ पडिउंज = प्रति+युज्, पडिउंजि ९१ प्रेषय
पडिबिंबय १६४ प्रतिबिंब
°पडिभिन्न° १८४ [प्रति°] विद्ध
पडिल्लिय १६२, पडिली ८९ देशीत्वादधिकम्
पडिलिउ १०६ द्विगुणम्
पडुत्तय १२४ पडुत्त = पडिउत्त [√ पउंज = √ पडिउंज] प्रचलित, प्रस्थित
√ पडुंज [प्रति+युज्] प्रेषय्, पडुंजहि ११०, पडुंजिवि २२३
√ पढ = पठ् (गु. पढवुँ) पढइ १८३, पढंत २२३, पढिज्जसु ७१, पढवि ८५, पढेविणु १५१, पढिव्वउ २०, पढिय ८३
पंडिय २१, पंडियय ४२, पंडित (गु. पंड्यो, पंडो)
पंडित्त २० पंडित
पंडित्त १२ पांडित्य
पतंग १११
पत्त १३४ पत्र, १८ नागवल्लीदल
पत्त १३० प्राप्त
पत्थर° १५४ प्रस्तर (गु. पत्थर, पथरो)
पंकिय ४८ [पंकित] = पङ्काङ्कित
पंखुडिय २७ प्रस्खलित
°पंगुरण १६७ प्रावरण (गु. पांगरण)
पंच ७४ (गु. पाँच)
पंचम ५३, पंचउ १८३ पंचमस्वर
°पंति १३४ पङ्क्ति (गु. पाँत, पाँति)
पंथिय ७१ पथिक (गु. पंथी)
√ पभण = प्र+भण्, पभणिज्ज ८५, पभणिय २२२
°पमाण ७९ प्रमाण
पमुक्किय १६४ प्रमुक्त
पर° ७६
पर ७९,८१, परि १८९ परं तु
परएस १५९ °देश
°परव्वसी २१७ परवशा
°परावसी १५१ परवशा
परिखंडण १४५ °खण्डन
°परिखिल्लरी २१९ [परि+खिल्ल+इर] परिखेलन्ती
परिगमिअय १५९ [परिगमित] परिसमाप्त
°परिग्गह ७८ °ग्रह
परिघोलिर° ४६ [परि+ √ घोल+इर] परिघूर्णायमान
√ परितव = परि+तप्, परितवइ १३५
√ परिभम = परि+भ्रम्, परिभमंति २१८, परिभमइ १०२
परिभमण ५४ °भ्रमण
परिवडिय १२१ °पतित
√ परिवस = परि+वस्, परिवसइ १३४
परिवाडि ७५ [परिपाटि] उचितमार्ग, परिवाडि ण होइ = प्रतिपन्नं न भवति
परिहर = परि+हृ, परिहरवि १८८
°परिहव° ७६ °भव
√ परिहिंस = परि+हिंस्, परिहिंसियहिँ १३७
परुप्पर २०६ परस्पर
पल १०६ मांस
पलट्टिहि ११७ द्र० पलुट्ट
पलास २०९ [पलाश] (१) पलाशवृक्ष (२) पलाशन, राक्षस
पलित्त २२२ प्रदीप्त, प्रलिप्त (?)
पलित्थिहि (पलत्थहि) १७५ प्रलिप्त (?)
√ पलुट्ट = प्र+लुट्, पलुटन्ति १९५
√ पलुट्ट = प्रति+आ+वृत्, पलट्टिहि ११७, पलुट्टि १३०, १९१
पलोइय १६०, पलोइयय ९७ प्रलोकित
पलंघ १८८ (पलंघ, पलंग) पर्यङ्क, पल्यङ्क (गु. पलंग)
पल्लव १३४
पवण १९२ °न
°पवन्न २४, पवन्नय १३९ [प्रपन्न] प्राप्त
पवर ५३ प्र°
√ पवस = प्र+वस्, पवसिहि १९३, पवसंत ७०, पवसिइ ४३, पवसिअ ७०, पवसियय ९४
√ पवह = प्र+वह्, पवहंत २५ (संचरन्), पवहंतय १४१, पवहंति २४

पवाल ६१ प्र°
पवास ११४ प्र°
°पवाह २४ प्र°
°पवित्थरण १९ [< प्र+वि+ √स्तृ] प्रविस्तारक
√पविस = प्र+विश् (गु. पेसवुँ) पविसंत ४६
°पसंग ४९ प्र°
√पसर = प्र+सृ (गु. पसरवुं) पसरि ५८, पसरिय ११७
पसर ६६ प्र°
√पसिज्ज = [प्रसीद्य] प्र+सद् (सीद्) पसिज्जि ३०
पसिद्धय ६५ प्रसिद्ध
पसुप्पइ १८८ प्रसुप्यते
पह° २३ °थ
°पहय १०३ प्रहत
पहंजण १३२ प्रभंजन
°पहर १५५ प्र°
पहराविय ७८ प्रहरित
पहल्लिर १३३ [प्र+हल्ल = चल+इर] (गु. हलवुँ, हालवुं)
पहिय २६ पथिक
पहु २४ [प्रभु] पति
पहुत्त ११०, पहुत्तय १९२, पहुत्तिय २९ = प्राप्त (गु. पहोंनी)
पाइ १९१ पापिन्
पाइय १५७ प्राकृत
पाइय १५७ [प्र+आप्] प्राप्त (हिं. पाया)
पाइय ८९ [पादिक] पदचारिन्
पाउस १३९ प्रावृष् [हिं. पावस, मराठी पाउस]
पायय ४३,१८३ प्राकृत
°पायार° ४२ प्राका°
पामर° १९
पाली ७९ [पालिका] गोपालिका
पाव १५४, पाउ २०६ पापम्
√पाव = प्र+आप्, पावहि ९४
पावयण° २८ (= पावणय = प्रापनक) प्रापन
पावास° ११८ प्र°
पावासुय १०२,१४२ प्रवासिन्
°पास २१५ °श
पासाहण १७९ प्रसाधना
पिय ८८ [प्रिय] प्रियतम (गु. पियु)
पिक्ख = प्र+ईक्ष् (गु. पेखवुं) पिक्ख १९९, पिक्खइ ९६, पिक्खेविणु २६,३१, पिक्खिवि २०३, पिक्खिवि ५४, पिक्खि ७८, पिक्खिय १७०
पिक्खणय ५३ प्रेक्षण (गु. पेखण)
पिज्जइ १९५ [√पीय = पिब् (गु. पीवुँ)] पीयते
पिम्म° ११५ प्रेमन्
°पिंग ५३
पिंजरी २१०
पीण ४५ °न
पीसियइ १८७ √पीस = पिष्य् (गु. पीसवुँ) पिष्यते
पुक्खर १४१ [पुष्कर | मेघ
पुक्खरि १४१ पुष्करी=नदी
√पुच्छ = पृच्छ् (गु. पूछवुँ) पुच्छउ १२१
पुण ६७, पुणु ४४, पुणि १०१ } पुनः (गु. पण)
पुण पुण वि १०७ पुनः पुनरपि
पुणन्नवय ११० पुनर्णव
पुनरुत्त १०९ [पुनरुक्त] पुनः पुनः
पुंछिय ९८ [√पुंछ = मृज्] प्रमार्जित (हिं. पोंछना, म. पूसणें)
°पुंज° ११८ (गु. पूँज, पूँजो)
पुन्निय १६९ पूर्ण
°पुप्फ° २०२ °ष्प
पुरउ २० पुरतः
पुव्व° ११२ पूर्व
पूरिय १९७ पूरित (गु. पूर्यॅ)
पेसिय १९६ पेसियय ६५ प्रेषित
√पेस = [√पेह अथवा √पास (?)] दृश् पेसइ १४१, पेसिज्जइ १४०, पेसिय ९५
पोरिस° ७७ पौरुष (गु. पोरस)

फ

फणिंद १४५ फणीन्द्र
√फंस = स्पृश्, फंसहि ९८ प्रमार्जय

°फरस १९२, फरसय १८, २२२, फरसिय १४४ परुष (गु. फरसुं)
°फरस ९४, फरिस १९१ स्पर्श
फरिसिउ १३२ स्पृष्ट्वा
°फल° १९३ (गु. फळ)
फलसेवि १८३ °विन्
फलहार १३३ °भार
√**फिर**=परि+वृत्, प्रति+आ+वृत्, गम्, फिरंत १६८, फिरंतय १०३ भ्रमन्तः (हिं. फिरना, गु. फरवुं)
फुट्टय १५४ स्फुटित (गु. फूट्युं)
√**फुड**=स्फोटय्, फुडवि २८
फुड १२१ स्फुट
√**फुर**=स्फुर्, फुरइ १२२, फुरन्त १२०, फुरिय १६०
°फुलिंग° १२० स्फुलिंग
°फुल्ल° १९३ पुष्प (गु. फूल)
√**फुस** [स्पृश्]=मृज्, फुसइ २५, (उत्फुंसंति) फुसंत ९५, फुसेविणु १०७, फुसवि ६७
फोफल १८८ पूगफल, पूगीफल (गु. फोफळ)

ब

बग १४० बक (गु. बगलुं)
°बंध १५४ बंध, १८ काव्यप्रबंध
बम्हजुय १८९ ब्रह्मयुग
√**बल**=ज्वल् (गु. बळवु) बलइ ११३
बल ९९ (गु. बळ)
बहिरयंति २१८ बधि°
बहु १२९ (गु. बहु)
बहुरूपि ४३ °पिन् (गु. बहुरूपियो) चित्रविचित्रवेशधारिन्
बहुल १७९, बहुल्ल १८१ बहुल
बालय १७४ °क
बाह ५१ बाहा=बाहु (गु. बांह्य, बांय)
बाहडि ८१ बाहा, बाहु
बाहिरि ५४ बहिः (गु. बहार)
°बिंदु° १५०
बिंबाहरि ११३ °धरी
बिरुड° २४ (वरड) वरटा (बिरुडलक्क= भ्रमरीमध्यमध्या)
बुद्धय १७९ प्रबुद्ध
बुह २१ °ध
बुहयण १९ बुधजन
°बुहत्तण २१ बुधत्व
बे ८० द्वौ, (गु. बे)
बोल=व्यतिक्रम्, बोलेवि ११३ बोलयित्वा= निर्गमयित्वा
√**बोल**=निर्मज्जय्, बोलियतो १०० अम्रक्ष्यत्
बोलावियउ ४१ वाचालितः (गु. बोलाव्यो, बोलावियो)

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भय° १४०
भग्ग १९३ भग्न (हिं. भागा)
°भज्जरिय ९८ [√भज्ज (भञ्ज्) +इर] भज्यमान=भग्न
√**भण** (गु. भणवुं) भणइ ८५, भणे ९५, भण ८०, भणेविणु ९६, भणिवि १३७, भणिय ३१
भत्ति १५९ °क्ति
भंग १४६ व्यथा
°भंगि १७७
√**भंज**=भञ्ज् (गु. भाँजवुं) भंजि ११७
°भम=भ्रम् (गु. भमवुं) भमहिं ४६, °हि १७५; भमंत १९९, भमिर १७४ =भमंत
°भम° ९७ भ्रम
भमर २०५ भ्रमर (गु. भमरो)
भमुह° ५२ भ्रू (हिं. भौं, गु. भवुं)
√**भर**=भृ, भरु १०२, भरवि १००, भरिय १६२
भर ४७
भरह २१६ [भरत] साभिनयगान
भाइयइ ५२ [<भावियइ=भाव्यते] संभाव्यते
भाय १९,२१६ °त्र

भाउल २०८ [भा+आकुल] कान्त्याकुल
भारह ४३ [भारत] महाभारत
भाल ४८
भालयल १६८ °तल
√ भास = भाष्, भासियइ ४३, भासिय २३, भासिअय १९
√ भिट्ट (गु. भेटवुं), भिट्टियइ १०१ प्राप्यते
भित्ति ९६ (गु. भींत)
°भिस° १७१ बिस
भीड ६२ संमर्द (गु. भीड)
भुअंग १३७ भुजंग
°भुयण १३०,१९४, °भुवण ११७ भवन (गु. भुवन)
भुवण १६२ भुवन
भुवणुप्पर १८८ [भवनोपरि] भुवनोपरितनभाग
°भेय २० भेद
°भेसिय १४० भेषिका

म

म १०९ मा (गु. मा, म)
°मइ २३ मति
मइरद्धय २२ मकरध्वज
मय° ४६ मद
मयउ ८३ मृगव्यु
मयणु १८७ [मदन] सिक्थम्, मधुजम् (गु. मीण)
मयणअग्गि २२२ मदनाग्नि
मयणमन २२ मदनमनस्
मयणवट्ट ४८ [मदनपट्ट] कुचस्थल
मयरद्धय २०८ मकरध्वज
मयवट्ट १७७ [मदपट्ट] हृदय
°मयूह १३७ मयूख
मग्ग ४९ मार्ग (गु. माग)
मच्छर° १४६ = मशक (गु. मच्छर)
मज्झ ४७,१०४ [मध्य] कटि
मज्झयार २१ [*मध्यकार] मध्यम, मध्यस्थ
मण ४७ मनस् (गु. मन)
मणमत्थ ८३ मन्मथ
मणहर १४६ मनोहर
मणुजण १९ [मनुजन] मनुष्याः
मणोहरय १७३, मणोहरी २१६ मनोहर
°मंडल १८५ (यथा परमण्डल) (१) योग-वर्तुल (२) परमंडल = परदेश
मंडलिय ४९ °त
मंडिय १७६, मंडियय ४२ मंडित
°मत्त १८९ °मात्र
मत्तमुक्क १९५ मात्रामुक्त, अधिक
मंगलु ११० मंगलम् (गु. मंगळ)
मंजरि २१५, मजरी २१० मञ्जरी
मंथर° २६
मन्नाय (मन्नाव) = अनु+नी (गु. मनाववुं) मन्नाइ ७१, मन्नाएवि ७४
√ मर = मृ (गु. मरवुं) मरमि १६४, मरउ १०७
मरणाअहिउ ७६ = मरणाधिक
मराल° १६४
मरु २१० मरुत्
°मल १७३ (गु. मळ)
°मलिहरय ५० द्र० अइमलिहरय
महंत १४५ महत्
√ महमह = गन्धप्रसरणे (गु. मघमघवुं) महमहइ ६३, १८३, महमहिय १४६
महाविस १४५ [महाविष] अतिशय जल (?)
महि २१० °ही
महियल ६५ °तल
महिल १६६, महिलिय १७६ महिला
°महिलव १६६ (?) गयमहिलव = गतमहोलवा: = गतमहोत्सवा:
महीरुह ६३
महुयर २१६ मधुकर
महुमास २०० [मधु°] चैत्रमास
महुरयर ४३ मधुरतर
√ मा (गु. मावुं) माइ १५५ माति, मावइ १४१
°माल १३५ °ला (गु. माळ)
°माहप्प १९ माहात्म्य

राअ १००, राय १०१ [राग] अनुराग
राईव १३७ राजीव
रायमराल ४१ राजहंस
राय १८३ संगीतस्य रागः
रामायण ४४
रास १६७ रास=नृत्य (गु. रास, यथा रासे रमवुं, रास रमवुँ)
रासउ ४३ रासकः (गु. रासो)
राहु २४ राहु
°रिउ १९२ रिपु
रिउणाह १९६ [ऋतुनाथ] वसन्त
रिक्ख १६० [ऋक्ष] नक्षत्र
°रिल्ल १६२ जलप्रवाह (गु. रेल)
°रिसिय १५९ ऋषि
रुअ° ७९ रुत
रुणझुण २०५ भ्रमरगुञ्जने
रुणझुणउ ६५ (मेखलाशब्दे) रणझणत्कारः
रुद्ध १४५
रुन्नु १०९ रुदितम्
रुन्नय ६८ रोदन
√रुव=रुद्, रुवइ २५, रुवंत २१४, रुइवि ६७, रुयवि रुयवि १०९
रोव=रोद् (गु. रोवुं) रोवंतिय
रूव ५४ रूप
रेणु २१०
√रेह=राज्, रेहइ १४०, रहइ ४८, रेहंति १६३
रेह १४० रेखा

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लइ २३, १३४, १८६ वाक्यालंकारे (गु. लें. मराठी, लइ)
°लय २७ लता
°लक्क २४ कटि (गु. लंक, लंक)
लक्खण २३ लक्षण
लच्छि २०५ [लक्ष्मी] शोभा
√लज्ज=लज्ज् (गु. लाजवुं) लज्जंति १५०, लज्जिज्जउ ७०, लज्जिवि ७१
लद्ध ११४ लब्ध (गु. लाधवुं)
लंबिय ६० लम्ब
ललियहीण १८ [ललितहीन] लालित्यहीन
√लव=लप् (गु. लववुँ), लव १६६
√लह=लभ् (गु. लहेवुं) °लहंत १८, लहंतय ८९, °लहंतिय १४७, लहि २१२
लहरि° २०८ °री
√लहलह=तरलशिखायुक्तज्वलने लहलहइ १८२
√लाय=लागय्, लाइयइ १८९
लाह १९८ लाभ
√लिह=लिख्, लिहइ २३ (जानाति), लिहिवि ८८, लिहिय ९६
√लिह=लिह्, लिहंति २०६
लीलंतिय ५३ लीलां कुर्वन्ती
°लुद्ध २०५ लुब्ध
°लुल १४३ लिप्त (?) यथा कर्दमलुल=कर्दमलिप्त (?)
√लुल=लुट्, लुलइ ४९, लुलंत १७३
√ले=ला (गु. लेवु) लेविणु ७१, लइवि ९८, लइ ९८, ९४ (?), लय (?) ८६, लिय १६८, लीअय १७६ (हिं. लिया)
√लेव=लेपय्, लेवियइ १८७, लेवियय १३५
लेह ८८ [लेख] लिखितसंदेश
लेहय ६५ लेखक=लेखवाहक
लोउ २११ [लोकः] जनाः
°लोयण २५ लोचन
°लोह ९२ लोभ
लहसिय ८७ स्रस्त (गु. लसवुँ) गत, ह्रसित

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व २९, १२३ इव
वयण ८३ °चन (गु. वैंण)
वयण ९८ °दन
वयणिज्ज १५५ वचनीय
वंस° ४५ [वंश] वेणु (गु. वाँसळी)
वक्खर ९५ [उवक्खर<उपस्कर] उपस्कर, वस्तु (गु. यथा घरवखरी, °वाखरो)

वखाणियइ ६५ [वक्खाण = व्याख्यान] प्रशस्यते (गु. वखाणवुँ)
√वच्च = व्रज्, वच्चउँ ६५, वच्चउ ७५
वज्ज १५४ वज्र
वज्जंतय १७४ वाद्यमान (गु. वाजतुं)
°वज्जिय° १७३, वज्जियय १८७ वर्जित
√वज्जर = कथ्, वज्जरहि ११०, वज्जरिय ६७
√वट्ट = वृत्, वट्टहि १२३, वट्टियइ १०१
वट्ट २२२ वर्त्मन् (गु. वाट)
°वट्टिय ८३ आच्छादित, व्याप्त
वडवानल ८९
√वड्ढ = वर्ध्, वड्ढए १२०, वड्ढहि, वड्ढिहि ११२
वण° १३१ वन
वणिज्जइ २०८ (?) वाणिज्यं करोति, व्याप्रियते
°वण्ण° ४५ वर्ण = अक्षर
वद्दल १४८ मेघ (गु. वादळ)
वंक° १२३ वक्र (गु. वाँकुँ)
वर° १४४ श्रेष्ठ
°वरच्छण १९५ [वर क्षण] वर महोत्सव
वरसरि १४२ °सरित्
वरक्किय ९८ (?) पटी = वस्त्र (गु. वरक, °ख ?)
वरसंतिय ८३ वर्षन्ती (गु. वरसवुं)
वरिस २०४ [वर्ष] वर्षाकाल
√वल = वल् (गु. वळवुं), वलइ १०२, वलिवि १३०
°वलय १४६ = वर्तुल
वलाहय १६० बलाहक
वलियडय ८० वलय
°वल्लह १९६, वल्लही २०३ वल्लभ (गु. वहालो, वहाली)
वव्वीहिय १४० चातक (गु. बपैयो)
वम्मह° ९७ मन्मथ
°वस ९५ वश
वसंत २१५ (गु. वसंत)
√वह् = वह् (गु. वहेवुं), वहइ १३२ (वायुः), वहन्तय १०२ (जलं), वाहिज्जइ २०५ (उह्यते)

°वहिय १०५ बाधित (व्यथित ?)
वहारगए १७३ यथा विहितं (?)
√वा (गु. वावुं), वाइ २१०
वाउलिय ९४ व्याकुलित
वायंतय १७५ वाद्यत्
°वाडय ४६ पाटक (गु. वाडो)
वाम° ८६ दक्षिणेतर
वास १६०
°वास १८८ सुगंध
वासिय २३ वासित
°वाह १८१ प्रवाह
वि १८, ८० अपि
विअक्खण° २३ विचक्षण
विअड° १८, °वियडय ५० [विकट] निबिड
विअडबंध १८ [विकटबन्ध] सुग्रथित
विअड्ढ° २३ विदग्ध
√विअस = वि+कस्, विअसंत २०१, वियसेविणु १०४, वियसाविय १३७
विआस २०१ विकास
विउय २०० वियोगिन्
विउद्धी १५४ विबुद्धा
विउणय १३६ द्विगुण
विएस १०३ विदेश
विओय ७० वियोग
°विओइरिय ११८ [वि+√युज्+इर (?)] वियुक्ता
वियंभिय १४३, वियंभियय ११५ विजृम्भित
विग्घिण ८५ [विघ्निन्] विघ्नकारक
√विचर = वि+चर्, विचरिज्जइ २०८
°विचित्त १६७ विचित्र
विचित्तिय १७० विचित्रित
विच्छाइय १८८ [विच्छादित] विस्तारित (हिं. बिछाना, गु. बिछाववुं)
विज्ज १९१ (?) विदित्वा; आवेद्य, आविद्य
विज्ज° १९ विद्या
√विज्जंभ = वि+जृम्भ्, विज्जंभइ २५
विज्झंति २०६ विध्यन्ते

√विडंब = वि+डम्ब्, विडंबइ ७६, विडंबिअय २४
विणय २२२ विनय
विणग्गय १२२ (विणि°) विनिर्गत
°विणोअ ४३ विनोद
°वित्त ९९ वृत्त = छन्दस्
√विद्दर = वि+द (दार्), विद्दरवि १६० विदीर्य
विद्दुम° ११८ विद्रुम
विद्धी १८२ विद्धा
विन्नि ८५ द्वौ (गु. बंने)
विप्फुरंत २०० [विस्फुरत्] विस्फोरयत्
विबुह २० विबुध
विमल १६४
विंभिउ ४७, २०७ [विस्मितम्] आश्चर्यम्
विंभविय ४६ विस्मापित
°विंभल ४६ विह्वल
विरत्त १००, विरत्तय ९९ विरक्त
विरह° २४
विरहग्गि २४ विरहाग्नि
विरहायण ११२ विरहकाल
विरहणि° २२ (°हिणि) विरहिणी
°विराम १००
√विलग्ग = वि+लग्, विलग्गिवि २७, विलग्गिय २८
विलत्तय १७८ (विलि°) विलिप्त
विलवंति ७९, विलवंतिय १३५, विलवंती १९० विलपन्ती
विलसियय ७७ विलसित
°विलास २९
√विलुल = वि+लुट्, °विलुलंतिय १४७, विलुलिय ८७
°विवर° ४९
विवरीय ८७ विपरीत
विवलसिय २८ दूरीभूत (?)
विवह १९५ (विविह) विविध
विविह १३५ विविध
विस° १३७ विष
°विस १४५ = जल (?)
विसम° ८६ विषम
विसंठुल १३०, विसुंठलय (विसंठुलय) ११५ विह्वल, विहलंघल
विसाल ६३ विशाल
विसुद्धय २२ विशुद्ध
विसेस २०१ विशेष
विहंगम° १६३
विहल° १३० विह्वल
विहलंघल १०५ विह्वल
विहसंती ४८
विहाणिय १९९ विभाता (गु. वहाणुँ = प्रभातम्)
विहाविह १४३, १६७ (विहाविय = विभावित) विधविध
विहि° ३१ विधि
°वीण° ४५ °णा
√वीसर = वि+स्मृ, वीसरइ ५४
वुलीण २०४ गत, वोलीन
वेय ४३ वेद
°वेयण ९९ वेदना
°वेसि २०१ वेशिन्
वेसा° ४६ वेश्या
वेसावाडय ४६ वेश्यापाटक (गु. वेश्यावाडो)
वोमयल १३२ व्योमतल
√वोल = व्यति+क्रम्, वोलियय १८४
वोलंत ९५ = अब्रवीत्

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°सइत्ति १६९ मुदिता
सइवत्ती १८ (सय°) शतपत्री
°सउ ७९, ९९, ७४ समम्, सार्धम्
सउणि° ६२ शकुनि
°सउणियण १९३ शकुनिगण
सउन्न २४, ९८ संपूर्ण [स+पूर्ण ?]
सय° ६२ शत
सयण १९४ शयन
सयल ४२ सकल
सयवत्त १६१ [शतपत्र] कमल
सं २०१ सम्यक् (?)
संवच्छर° ११४ संवत्सर

√संवर = सं+वृ, संवरि १०२, संवरिवि २७, संवरि २८
संवरण १०६
संसग्ग १३४ संसर्ग
√संस = शंस्, संसियहिँ १३७
°संसित्त १०७ संसिक्त
संसोसिय १९१ संशोषित
सकसाय १७१ कषाय
°सकुलिय २३ शष्कुलिका [यथा, कर्णशष्कुलिका]
सकोमल १२३ कोमल
√सक्क = शक् (गु. शकवुँ), सक्कउ ८८, १०५, सक्कइ १४८
सगग्गिर २९ गद्गद
°संकास १६३ संकाश
°संख १६३ शंख
संखेव ६४ संक्षेप
°संग २३
संगम ९४
√संगह = [सं+ग्रह्] ग्रहणे, संगहवि २०
सच्चु १९७ सत्यम्
सच्चविय ९६ [सत्यापित] साक्षात्कृत
सच्छ २८ स्वच्छ
सज्जिय १७८ [सज्जित] प्रसाधनार्थे रचितः (गु. सजवुँ)
सज्जिय ५३ सज्जित
सज्झर १४३ (?)
संचडिय १४६ [सम्+ √चड] आरूढ
°संचर १४५
संचरिय २७ संचलित
संजाण = सम्+ज्ञा, संजाणिवि १५१ उपलक्ष्य
संजणिय २०९ संजनित
संजीवयर २२ [संजीवकर] पुनरुज्जीवक
संझसिय २८ [संध्वसित ?] संभ्रमित, संझसित
सणेह १९ स्नेह (गु. सनेह)
संठविय १९५ संस्थापित
°सत्थ ४३ [सार्थ] सह (गु. साथ)
°सत्थ १७५ सार्थ = समूह

सत्थर १८६ [स्रस्तर] शय्या (गु. साथरो)
सत्थरण १३६ [स्रस्तरण] शय्या
सद्द १४८ शब्द
संतविय २५ संतापित
°संताउ ७६ संतापः
√संतोस = सम्+तोषय्, संतोसिहइ १९७
संदेसय ६८ संदेश
संदेसडय ६९ संदेश
सन्नद्धय ५२ संनद्ध
सन्निह १६७ संनिधि
सप्पुरिस ७६ सत्पुरुष
सबर १८५ शबर
सब्भय २०८, सभय ११७, सभय
सम ४७ सह
°समत्थ ८०, २० समर्थ
समत्थिम ७९ सामर्थ्य
समरंत ८६ स्मरत्
समरिय १८१ स्मृत
√समा = सम्+मा (गु. समावुँ), समाइ ८१, समाण ८०
समाहि° ८६ समाधि
समीर° ६६
°समीरण १३१
समुट्ठिय १३७ °त्थित
°समूह १३०
संपडिय २० [संप्रतित ?] लब्ध (गु. सांपडवुँ)
°संपुन्न ४२ संपूर्ण
संपुन्निय १८० = भाग्यवती
संभरंत २१४ संस्मरत् (गु. साँभरवुँ)
संभरिय १८४ संस्मृत
संमाणिय ७८ [समान] सह; यथा – तुअ संमाणिअ = त्वद्युक्त
संमीस = सम्+मिश्रय्, संमीसियइ १८७
°सर° ५३ शरद्
सर १४४ स्वर
°सर° २७ (गु. सर, सेर)
°सर २३ सरस

°सर° ८३ शर
√सर=सृ, सरइ १८३, सरंत २००
√सर=स्मृ, सरवि ९७, सारसि १६५ सारयसि
सरय° १२२ शरद्
°सरय १६१ सरस
सरयासरि° १७१ शरत्+श्री
सरण ९५ शरण
सरल ६१
सरलाइवि २६, सरलयवि १२३ सरलयित्वा
सरस १४०
°सरि १४२ सरित्
°सरि° १७१ श्री
°सरिच्छ १३३ सदृक्ष
°सरिस १७६ सदृश
सरिस १८८, १७९, सरिसय १८७ सह (गु. सरसुँ)
सरीर १३६ शरीर
सरोरुह° ४२, ६४, १२०
सरोसय १३९ सरोष
सलज्जर १४३, सलज्जिर २७, सलज्जिरिय ९८ (लज्जिर= √लज+इर) सलज्ज
सलाइय १७६ शलाका (गु. सळी)
सलिल° १३३
सलिलब्भव ६६ [सलिलोद्भव] कमल
सवण २३ श्रवण
°सवण १०९ स्रवण
सवसेय १०३ [स्व+वश्य?] वशीकृत
सवि २०९ सर्व (गु. सौ, सरवे)
सवित्थरय ८० सविस्तर
सविलक्ख २८ विलक्ष=ह्रीयुक्त
सविलास २९
सव्व° १८५ सर्व
सव्वइ ६३ सर्व+अपि
सव्ववार २१ सर्ववार
√सस=श्वस्, ससइ २५, ससिवि ६६, ससि ११८
°ससि° ९८ शशिन्

ससिवयणि ६४ शशिवदना
ससिहर ४२, ९१ (शशधर?) चंद्र (गु. शशियर)
√सह=सह्, (गु. सहेवुँ) सहमि १६४, सहउ ७७, १४८, सहइ ११८, १३२, °सहंतिय १३१, सहप्पि १९९, सहवि १४८
सहिय १६९ सखी (?)
सहार २११ सहकार
सहीय २०२ (सहिय) सखी (गु. सही)
सा २७
साइय ९५ स्वामिन्, (हिं. सांइ)
सामलिम २४ श्यामता
°सामि ७९ स्वामिन्
सारस ५३, सारसि १६५
°सारिच्छ ५० सदृक्ष
सालूर १४४, सालूरि १५५ शालूर, दर्दुर
°साव° २०२ सर्व (गु. साव)
सास ६६ श्वास (गु. सास)
√साह [शास्]=कथ्, साहेइ ८२, साहि १०४
°साह २५ शाखा
साहार° १३४ =अवलंबन, सहाय (हिं. सहारा)
सिय° २८ °त
सियल २१० शीतल
√सिक्ख=शिक्ष् (गु. शीखवुँ) सिक्खइ २०
सिंगत्थि १९९ शृङ्गार्थी
सिंगार १६७ शृङ्गार (हिं. सिंगार)
सिज्ज १३६ शैया (गु. सेज)
√सिज्ज=सिद्, सिज्जइ १११ शुष्यते
√सिज्झ=सिध्य् (गु. सीझवुँ), सिज्झइ ९९, सिज्झउ १०९
सिंच=सिच् (सिञ्च्), √सिंचेइ २०८ (गु. सींचवुँ)
सिणेह १०० स्नेह
सित्तय ८९ सिक्त
सिद्ध २२३

सिंधुब्भव ६६ [सिंधूद्भव] चंद्र
सिव १०५ सर्व (?)
सिवण १५४ (सिविण) स्वप्न
सिसिर १९२ शिशिरर्तु
सिसिरत्थ १३५ [शिशिरार्थ] शैत्यार्थ
सिहण २८, १३५ (सिहिण) स्तन
सिहंडि १४४ [शिखंडिन्] मयूर
सिहर ४९, १४३ शिखर
सिहरि १४४ [शिखरिन्] पर्वत
सीउ २१० शीतम्
सीयल १८६ शीतल (गु. शीळुँ)
सीयलंत २१० शीतलयत्
सीमंतिणिय १९५ सीमंतिनी
सीसोवरि १७८ शीर्षोपरि
सीहंड १८७ श्रीखंड
सु ३० सः
सुइ ११८ शुचि
सुय १८ श्रुत
सुयण° ९५ (सुइण) स्वप्न
सुयरंत १५८ सुयरंतिय १९१ (√सुयर = स्मर्) स्मरत्
√सुण = श्रु (गु. सुणवुँ), सुणहु २२, सुणंतय २२३, सुणवि ८२, सुणि २१२, २२०, सुणिय ९९, २१२
सुथिर ३० सुस्थिर
°सुद्ध° १७१ शुद्ध
सुंदर १७५
सुंदरि १०२ सुंदरी
सुन्न° १९९ शून्य
सुन्नार १०८ सुवर्णकार (गु. सोनार)
सुमरंत १०३ (√सुमर = स्मर्) स्मरत् (गु. समरवुँ)
सुम्मइ ८३ श्रूयते
सुर° ५३
सुरय° ९४ सुरत
सुरइ २३ सुरति
सुरत्तय २१६ सुरक्तवृक्ष
सुरलोय ७५ सुरलोक
सुरस १६२
सुरहि° १८४ सुरभि
सुललिय १८३ सुललित
सुवियक्खण ८२ सुविचक्षण
सुविण ९४, १५१ स्वप्न
सुसंत ९५ (√सुस = शुष्) शुष्यत्
सुह १३७ सुख
सुह १३३, २०१ शुभ
सुहय १००, १२४ सुभग
सुहाइयइ १८९ सुखाप्यते
सूडिय १९२ निर्झाटित, पातित (गु. सूडवुँ)
सूरग्गउ १८१ सूरोद्गमम्
सेय १८४ श्वेत
सेरंधि १८७ सैरंध्री = दासी
√सेव = सेव् (गु. सेववुँ), सेवियइ १८७, °सेवियय १३५
°सेस ११०, ११३ शेष
°सोअ ९५ (?) सूचक
सोय १०३ शोक
सोरंड १६८ = क्रीडाभाजन
√सोस = शोषय्, सोसिज्जइ १११, सोसंतिय १२३
√सोह = शोभ् (गु. सोहवुँ), सोहइ १६१, ६१, सोहहि १६३, सोहिय २१५
सोह १६१ शोभा
सोहालय ५१ [सोह+आल, मत्वर्थीय] शोभाढ्य

ह

हउ ८०, १३४, हउँ ६५, ११७ अहम् (गु. हुँ)
हय ७८ हत
हंस १२३
हत्थ ८० हस्त (गु. हाथ)
√हर = हृ (गु. हरवुँ), हरइ २११, हरि ९५
°हर २२ (<घर =) गृह
हरसिय २२३ हृष्ट
हराविअ १९९ हारित

हरियंदण १३५ हरिचंदन
हरियाउल १४६ [हरिताकुल] सशाद्वल (गु. हरियाळुं)
हरिणि ४३ °णी (गु. हरणी)
हरिस ४१ (?)
हरिसुय° १२४ [हरिसुत] कंदर्प
°हवि° १३० अग्नि (?) यथा विरहहवि= विरहाग्नि
√हव (?), हवेइ १०४ ज्वालयति
हसंतिय ५१ हसन्ती
हाम १९१ (?) धाम
हार १३७
°हार १३३ भार
हारलय १३५ हारलता
हारिज्जइ १०१ हार्यते
हियय ७१ हृदय
हिआवलउ ८८ (?) =कार्याकुलः
हिंडंत १८५ =भ्रमत् (गु. हीँडवुँ, हैँडवुँ)
हिम १९१
हिमंत १८६ हेमन्त
हिव ४१, ११० [प्रा. हेवं] अधुना, अतः परम् (गु. हिव, हवे)
हीय १६१ (?) हृत
हीर° ५० हीरक
हुय १४३, १८९, ८७ हुअय ११४, हूअय १९९, हुइय ८७, १३५, ९६, हुई १९९, १३५ भूत
°हुयण १८ भुवन
°हुयास १०६ हुताश
हुआसण १७० हुताशन
हेम १९१ (?) =हेमंत
√हो =भू (गु. होवुँ), होइ ७५, हुंतय ६५, होहि ९८, होउ १०९, होइयय ११२

सन्देशरासकान्तर्गत प्राकृतशब्द सूचि ।

तियलोय ५ [*त्रिक+लोक] त्रिलोक
तीय (=तीए) ४० तस्याः

थ

थड्ढ ३६ स्तब्ध

द

दडवडउ १६ = शब्दं करोतु
दियह १२६, १२७ दिवस
दिवस १२८
°दिव्व° २ [दिव्य] = देव
दीउन्हय ९० दीर्घोष्णक
दीहर ३४ दीर्घ
°दुप्पिच्छ ११ [दुष्प्रेक्ष] आढ्य
दुम्मं २१३ = दूये
दुसह १५३ दुस्सह
दूइय २१३ [*दूतिक] दूत
दूसइ ४० दूषयति
दोहाइय ३५ द्विधाकृत

ध

धूमइण ९० ध्रुवं न (अवचूरिका) धूमेण (व्याख्या)

ण

णयरे २ नागरिकाः (व्याख्या)
णज्जइ ३४, ३५ [ज्ञायते] उत्प्रेक्षायाम्
णट्टवरइ २१३ नाट्य-बर्हं
णिद्द ११६ निद्रा
निद्दिट्ठ ५ निर्दिष्ट
णिच्छउ १२८ निश्चितम्
निवइ ११६ निवृति
णिसि ८ निशा
णिसुय १० निश्रुत

प

पच्चाएस ३ [प्रत्यग्+देश] = पश्चिम-दिश् (व्याख्या)
पडिवट्ट १२६ प्रतिपट्ट
परहुअ ९ परभृत
पसयच्छी ९० प्रसृताक्षी
°पहर° ७२ प्रहार
पहुअ ३ [प्रभूत] प्रधान
पाइय° ४ प्राकृत
पावस १५३ प्रावृष् (म. पावस)
पिंडीर° ३४ दाडिमी
°पिहुण ३२ प्रधान (व्याख्या)
पुणरुत्त ४०, १७२ [पुनरुक्त] पुनःपुनस्तदेव
पेसाइय ६ [पैशाचिक] पैशाची भाषा

फ

फलिह° ३९ स्फटिक
फुलइ १२ = विकसति [गु. फूलवुँ]

ब

बाह ९० बाष्प

भ

भणिय १७ भणित (म. म्हणणें)
भुअण ८ भवन
भुवण ९ भवन

म

म ११ मा (गु. म)
मयगल ११ [मदकल] हस्तिन् (गु. मेगळ)
मच्चंतु ११ माद्यन्तु
मद्दल १० [मर्दल] मृदङ्ग (हि. मंदल)
मा ९
माइ ३२, ३३ मात्रा (व्याख्या)
माणुस्स २ [मानुष्य] मनुष्य (गु. माणस)
मिय ३७ इव (द्रष्टव्य-व्व)
मिच्छदेस ३ म्लेच्छदेश

र

रब्बडिया १६ = यवागू (गु. राबडी)
°रमण १० क्रीडा
रविंद° ३४ अरविंद
रसिऊण १७२ रसित्वा, स्वरं कृत्वा
राइल्ल ३४ [*रागिल्ल] रागाढ्य
राम° १० रामा
°रासय ४ रासक (गु. रासो)
रुयाविय १७२ रोदित
रेहंति ३२ शोभन्ते

व

वच्चइ १३ व्रजति
वरहिणी २१३ बर्हिणी
वरिहण ८४ वर्षण
वाडि १४ वृत्ति (व्याख्या) (गु. वाड)

वासरणाह ३३ [वासरनाथ] चंद्र
विअसिअ १४ विकसित
विय ८४ = इव (द्रष्टव्य = मिय)
विच्छेय° १२७ [विच्छेद] वियोग
°विद्दवण ३३ = विद्रावक
°विरहणी ११६ विरहिणी
विवज्जइ ९० विपद्यते
विहडंति ७२ विघटन्ते
व्व ३२ इव

स

सयलज्ज (सइलज्ज) ४० शैलजा
°सक्कय° ६ संस्कृत
सद्दसत्थ° ५ शब्दशास्त्र
संनेहय° ४ संदेशक
सपुण्ण ३३ सम्पूर्ण
°समुह १३ संमुख
संमीलिय १६ [संमीलित] संमिश्रित
सरवर १४ सरोवर (गु. सरवर)
°सरिच्छ ३६ सदृक्ष
ससहर ८ शशधर
सिरिय १ = सृष्ट
सिरेविणु ४० सृष्ट्वा
सिहण ३६ स्तन
सुयण° ३६ स्वजन (व्याख्या)
सुकइत्त ६ सुकवित्व
सुम्मउ १० श्रूयताम्

सन्देशरासकान्तर्गत वनस्पतिनाम सूचि ।

नायरंग ६१ [नागरंग] नारङ्ग (गु. नारंगी)
नायवेलि ५८ नागवल्ली (गु. नाग-र-वेली)
नालिएर ५७ °केर (गु. नाळिएर)
निम्ब ५७ (गु. लींब-डो)
निम्बू ५९ (गु. लींबु)
निम्बोय ५७ ?
निविंजिय ५७ निम्बबीज ?

प

पलास ५७ °श
पाडल ५७ पाटल
पिप्पल ५७ (गु. पीपळो)
पुय ५७ ?
पूग° ६३

ब

बउल ५५ बकुल
बिजउरिय ५५ बीजपूरिका (गु. बिजोरी)
बिभीय ६० बिभीतक
बेरि ६२ बदरी
बोहेय ६२ ?

भ

भम्भ ५६ ?
भाहण ६२ ?
भुज ५७ भूर्ज

म

मंजिट्ठ ५८ मञ्जिष्ठा (गु. मजीठ)
मरुअइ ६३ मरुत (गु. मरवो)
महूय ५८ मधूक (गु. महु-डो)
माउलिंग ५६ मातुलिङ्ग
मायन्द ५६ माकन्द
मालइ ५५ °ती
मालिय ५५ मालिका
मालूर ५६
मुर ५६
मोय ५६ [मोदा] अजमोदा (गु. अजमो)
मोडिम ६३ = मोटा ?

र

रत्तंजण ६० रक्ताञ्जन
रत्तबल ५५ रक्तबला
रत्तसाल ६१ °शाल

ल

लवंग ६०
लेसूड ६० ?

व

वड ६७ वट (गु. वड)
वंस ५७ वंश
वायम्ब ५९ ?
वालु ५५ एलवालु ?

स

सयवत्तिय ५५ शतपत्रिका
सरल ५९
संजिय ५६ = सर्ज ?
सल्लइ ५९ °की
साय ५९ शाक (गु. साग)
सियर ५६ ?
सिमि ५९ शमी
सिरीस ५६ शिरीष (गु. सरस-डो)
सीसम ५६ शिंशपा (गु. सीसम)
सुरयार ५९ [सुरदारु ?] देवदारु
सुहंजण ६१ [शुभाञ्जन] शिग्रु

ह

हिरन्न ५७ [हिरण्य] धत्तूर

सन्देश रासकान्तर्गत विशेषनाम सूचि।

सन्देशरासकान्तर्गत छन्दोनाम सूचि।

मिश्रित